

THE EDMONTON CHAMBER MUSIC SOCIETY

Presents

THE UNIVERSITY OF ALBERTA
STRING QUARTET

Thomas Rolston, violin
Lawrence Fisher, violin

Michael Bowie, viola
Claude Kenneson, violoncello

PROGRAM

QUARTET IN B FLAT MAJOR, OPUS 18,
NO. 6 (1799) Beethoven
(1770-1827)

Allegro con brio
Adagio ma non troppo
Scherzo (Allegro)
La Malinconia (Adagio), Allegretto quasi allegro

QUARTET NO. 2, OPUS 10 (1916-18) Kodály
(1882-1967)

Allegro
Andante
Allegro giocoso

INTERMISSION

QUARTET IN A MINOR, OPUS 51, NO. 2 (1873) Brahms
(1833-1897)


Allegro non troppo
Andante moderato
Quasi Minuetto (moderato), Allegretto vivace
Finale (Allegro non assai)

Wednesday, October 8, 1975
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Fifth Business Books
10457 Jasper Avenue
Phone 429-1160

Next concert: Dorian Woodwind Quintet. October 29, 1975.



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ALL MUSIC STUDENTS

SPECIAL EVENT THIS FRIDAY MORNING

October 17, 9:00 a.m. - 10:00 a.m. 1975

FINE ARTS BUILDING ROOM 1-23

FREE

MR. ZOLTAN SZEKELY, VIOLINIST, OF THE
ORIGINAL HUNGARIAN STRING QUARTET WILL PRESENT

A BARTOK LECTURE

AND

PERFORMANCE OF THE SECOND RHAPSODY

WITH ISOBEL ROLSTON, PIANO

Mr. Szekely was a close friend and sonata partner of
Bartok. The Second Rhapsody was written for him.

TO ALL INSTRUCTORS; PLEASE INFORM YOUR STUDENTS OF
THIS PERFORMANCE



THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

PRESENTS . . .

EXPLORATIONS 1975-76

Four Sunday Evening Concerts
Convocation Hall
Arts Building
8:00 p.m.

NO ADMISSION CHARGE

With EXPLORATIONS, the Department of Music has organized four musical events during the 1975-76 season that will cover a wide spectrum of media and musical styles.

Each program involves a variety of performing groups, and a highly diversified repertoire is offered. With this endeavour, the Department of Music hopes to offer appealing music which will both contrast and complement other concerts in Edmonton, as well as the numerous more homogenous recitals and concerts given by the Department of Music itself.

Faculty members, guest artists and students will participate. Performers include: The U. of A. Concert Choir and The U. of A. Madrigal Singers; Larry Cook, conductor; Robert Klakowich, harpsichord; Helmut Brauss, Sylvia Hunter, Alexandra Munn, Isobel Rolston, Janet Scott, and Diana Wiens, pianists; The U. of A. String Quartet (Thomas Rolston and Lawrence Fisher, v i o l i n s, Michael Bowie, viola, and Claude Kenneson, violoncello); Carolyn Kenneson, viola; Marjorie Montjoy, double bass; Joan Pecover, flute; Dayna Fisher, oboe; Ernest Dalwood, clarinet; Gloria Ratcliffe, French horn; Fordyce Pier, trumpet; Malcolm Forsyth, trombone; Alan Ord, bass-baritone; Harold Wiens baritone; Peter Higham, guitar; and others.

PLEASE NOTE THAT THE STARTING
TIME OF THE CONCERTS IS 8:00 P.M.

PROGRAM

Sunday, October 19, 1975

CASTELNUOVO-TEDESCO—Romancero
Gitano

BLOCH—Suite for Viola and Piano

BACH—Sixth Brandenburg Concerto

Sunday, November 30, 1975

INGOLF DAHL—Quintet for Brass

ARCHER—String Trio

BRITTEN—Folk Song Arrangements

BRAHMS—Trio, Op. 114

Sunday, January 25, 1976

LECLAIR—Trio Sonate in D

PFITZNER—Six Studies for Piano

LOEFFLER—Pieces for Oboe, Viola and Piano

WOLF—Michelangelo Lieder

Sunday, March 7, 1976

A SELECTION OF AMERICAN CHORAL
MUSIC

BERKELEY—Horn Trio

BRAHMS—Quintet for Piano and Strings

Parking is available in the Stadium Car Park, 89th Avenue near 116th Street, and in Zones N and U east of HUB between 110th and 112th Streets.

For further details, please write to the Department of Music, The University of Alberta, Edmonton, or telephone 432-3263.

Programs are subject to change without notice.

The Department of Music
of
The University of Alberta
presents a lecture
THE LEGENDARY SORABJI, MONSTRUM MUSICUM
by
PAUL RAPOPORT

Monday, October 20, 1975, at 8:00 p.m.

Room 1-23, Fine Arts Centre

Kaikhosru Shapurji Sorabji, writer, pianist, composer, gained a reputation in England in the 1920's and 30's as an extraordinarily irascible critic and a fabulous pianist of staggering virtuosity and power. Many of his major compositions (from about 1913 to the present) are of such length and difficulty as to defy performance, making almost unnecessary the ban on public performance of his works which he decreed 40 years ago.

Nonetheless, most of Sorabji's compositions are available for study. In addition to being a general introduction to Sorabji, his music, and his world, this lecture will discuss his last published work, Opus clavicembalisticum, written in 1930. Computer-assisted realizations of parts of it will be played, with some mention made of how these were achieved.

Opus clavicembalisticum, Sorabji's most famous work, is a 252-page, chiefly contrapuntal creation for piano solo that lasts nearly 3 hours, containing, among much else, a passacaglia with 81 variations, and a quadruple fugue of about 40 minutes' duration. It has been played in its entirety only once--by Sorabji.

PAUL RAPOPORT is an I.W. Killam postdoctoral fellow in the Department of Music.

Compositions by Kaikhosru Shapurji Sorabji.

<u>TITLE</u>	<u>COMPOSED</u>	<u>PUBLISHED</u>	<u>PAGES</u>	<u>COMMENTS</u>
	<u>FOR PIANO SOLO:</u>			
Two piano pieces		1921		
In the hothouse	1918		8	
Toccata	1920		12	
Fantaisie espagnole	1919	1922	31	
Sonata no. 1	1919	1921	42	
Sonata no. 2	1920	1923	63	dedication: Busoni
Prelude interlude and fugue	1920, 22?	1924	17	
Three pastiches	1922			
on Chopin's Valse op. 64 no. 1		1969	16	
on Bizet's "Habanera"				
on Rimsky-Korsakov's "Hindu song"				
Sonata no. 3	1922	1925	78	
Variations and fugue	1922			64 vrns and fugue on <u>Dies irae</u>
Le jardin parfumé	1923	1927	36	"Poem for piano"
Valse-fantaisie	1925	1927	35	"Hommage à Johann Strauss"
Fragment	1926, rev 1937		2	for Harold Rutland
Toccata no. 1	1928		66	
Jāmī	1928		28	
Sonata no. 4	1928-9		111	
Opus clavicembalisticum	1930	1931	252	ded: Hugh MacDiarmid
Fantasia ispanica	1933		54	
Pasticcio capriccioso on Chopin's Valse op. 64 no. 1	1933		8	
Toccata no. 2	1933-4		111	prob the last work S played in public (Glasgow, 1936)
Sonata no. 5	1934-5		344	"Opus archimagicum" ded: Clinton Gray- Fisk
Tantrik symphony	1938-9		284	
Transcription of Bach's Chromatic fantasy plus a new fugue	1940		15	
Quaere reliqua hujus ma- teria inter secretiora	1940		16	
"He was laughing in the tower"	1941		16	title from St Ber- trand de Comminges
Gulistan	1940		28	title from Sa'dī
100 transcendental studies	1940-4		456	
Concerto per suonare da me solo	1946		70	
Sequentia cyclica	1949		343	27 parts based on <u>Dies irae</u> . ded: Egon Petri
Symphony no. 2	1954		248	

<u>TITLE</u>	<u>COMPOSED</u>	<u>PUBLISHED</u>	<u>PAGES</u>	<u>COMMENTS</u>
Passaggiata veneziana	1956			based on Offenbach's Hoffmann "Barcarole" written before 1962
Toccata no. 3	1957?			
Symphony no. 3	1960			
Symphony no. 4	1962-4		242	
Frammenti aforistici	1962+			
Toccata no. 4	1964-7		149	based on the name Frank Holliday
Symphonia brevis	1973-4		100+	
Symphonia magna	1975+			
<u>FOR ORGAN SOLO:</u>				
Symphony no. 1	1924	1925	105	org of 4-5 manuals
Symphony no. 2	1929-32		350	
Symphony no. 3	1949-53		301	
<u>FOR PIANO AND ORCHESTRA:</u>				
Concerto no. 1	1913, rev 1918			1st version probably destroyed
Concerto no. 2	1920	1923	144	ded: Alfred Cortôt
Concerto no. 3	1924			"Simorg-Anka". for small orchestra
Concerto no. 4				
Concerto no. 5	1927-8		343	
Symphonic variations	1935-7, 51		484	
Opus clavisymphonicum	1957-9		ca 300	ded: John Ireland
Opusculum claviorchestrale	1974-5		334	
<u>FOR ORCHESTRA:</u>				
Chaleur	1920			
Symphony no. 1	1922		300	pno org chs orc
Opusculum	1923		36	
Jāmī symphony	1942-51		830	pno org chs orc. txt from <u>Yūsuf ū Zuleykhā</u> of Jāmī
Symphony no. 2				pno org chs orc. incomplete
Symphonic high mass	1958-61			said to require 2000+ performers
<u>CHAMBER MUSIC:</u>				
Quintet no. 1	1920	1923	62	pno+strs. ded: Philip Heseltine
Quintet no. 2 [title?]	1932-3		432	pno+strs based on the name Havelock Ellis and possibly others

SONGS:

Five sets. Most use French texts (Baudelaire, Verlaine) and are quite short. Two sets are published. Three sets are for soprano and piano, one is for baritone and piano, one for baritone and small orchestra.

BIBLIOGRAPHY

Sorabji: Around music (London, Unicorn press, 1932).
Mi contra fa (London, Porcupine press, 1947).
 many articles and letters in the New age and New English Weekly,
 as well as in many other British papers and journals.

Paul Rapoport 20 Oct 1975

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE GABRIELI STRING QUARTET

Kenneth Sillito, violin
Brendan O'Reilly, violin

Ian Jewel, viola
Keith Harvey, violoncello

PROGRAM

QUARTET IN D MINOR, OPUS 76,
NO. 2 "QUINTEN" (1797) Joseph Haydn
(1732-1809)

Allegro
Andante o più tosto allegretto
Menuetto (Allegro ma non troppo)
Finale (Vivace assai)

QUARTET NO. 2, OPUS 56 (1927) Karol Szymanowski
(1882-1937)

Moderato (Dolce tranquillo)
Vivace - scherzando
Lento

INTERMISSION

QUARTET IN F MAJOR, OPUS 59,
NO. 1 (1806) Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Theme Russe: Allegro

Mariedi Anders Artists Management, Inc.

Wednesday, October 29, 1975
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Lorne Day and Associates Ltd.
Life Insurance Brokers
805 Empire Building
Phone 429-1418

Next concert: Guarneri String Quartet, November 26, 1975.

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA

presents

ELINOR LAWSON, piano

assisted by

Randy Lecky, baritone

Thursday, November 20, 1975 at 5:00 p.m.
Convocation Hall, Arts Building

Three Dances in Bulgarian Rhythm (1936) Bela Bartok
(from Mikrokosmos, Vol. VI, Nos. 148, 151, 153) (1881-1945)

Sonata in B flat major, K. 281 (1774) Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante amoroso
Rondeau (Allegro)

Variations Sérieuses, Op. 54 (1841) Felix Mendelssohn
(1809-1847)

Dichterliebe, Op. 48 (1840) Robert Schumann
(16 songs on poems by Heinrich Heine) (1810-1856)
Im wunderschönen Monat Mai
Aus meinen Tränen Spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen Klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen
Die alten, bösen Lieder

DICHTERLIEBE (A POET'S LOVE)

21. (1.) IM WÜNDERSCHÖNEN MONAT MAI

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab'ich ihr gestanden
Mein Sehnen und Verlangen.

22. (2.) AUS MEINEN TRÄNEN SPIESSEN

Aus meinen Tränen spriessen
Viel blühende Blumen hervor;
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

23. (3.) DIE ROSE, DIE LILIE, DIE TAUBE

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne,
Ich liebe alleine die Kleine,
Die Feine, die Reine, die Eine, die Eine!

24. (4.) WENN ICH IN DEINE AUGEN SEH'

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh;
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.
Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst; ich liebe dich!
So muss ich weinen bitterlich.

25. (5.) ICH WILL MEINE SEELE TAUCHEN

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.
Das Lied soll schauern und beben,
Wie der Kuss von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund'.

21. (1.) IN THE WONDROUSLY BEAUTIFUL MONTH OF MAY

In the wondrously beautiful month of May,
When all the buds burst open,
Then in my heart
Love unfolded too.
In the wondrously beautiful month of May,
When all the birds sang,
Then I confessed to her
My longing and my desire.

22. (2.) OUT OF MY TEARS GROW FORTH

Out of my tears go forth
Many flowers in bloom,
And my sighs become
A choir of nightingales.
And if you are fond of me, little one,
I will give you all the flowers,
And before your window shall ring
The song of the nightingale.

23. (3.) THE ROSE, THE LILY, THE DOVE

The rose, the lily, the dove, the sun,
I loved them once all with the rapture of love.
I love them no more, I love alone
The little one, the fine, the pure, the only one.
She herself, the well of all love,
Is rose and lily and dove and sun,
I love alone the little one,
The fine, the pure, the only one!

24. (4.) WHEN I LOOK INTO YOUR EYES

When I look into your eyes,
Then all my grief and sorrow vanish;
But when I kiss your lips,
I become all well again.
When I lean on your breast,
I feel the joy of heaven descending;
But when you say: I love you!
Then I must weep bitterly.

25. (5.) I WANT TO PLUNGE MY SOUL

I want to plunge my soul
Into the cup of the lily;
The lily shall breathe resoundingly
A song of my beloved.
The song shall shiver and tremble,
Like the kiss from her lips,
That she has given me once
In a wonderfully sweet hour.

26. (6.) IM RHEIN, IM HEILIGEN STROME

Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n,
Mit seinem grossen Dome,
Das grosse heilige Cöln,
Im Dom da steht ein Bildnis,
Auf goldenem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hinein gestrahlt.
Es schweben Blumen und Eng'lein,
Um unsre liebe Frau;
Die Augen, die Lippen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

27. (7.) ICH GROLLE NICHT

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlornes Lieb! Ich grolle nicht,
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht,
Das weiss ich längst.
Ich grolle nicht, und wenn das Herz auch bricht.
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht, ich grolle nicht.

28. (8.) UND WÜSSTEN'S DIE BLUMEN, DIE KLEINEN

Und wüssten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.
Und wüssten's die Nachtigallen,
Wie ich so traurig und krank,
Sie liessen fröhlich erschallen
Erquickenden Gesang,
Und wüssten sie mein Wehe,
Die goldenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.
Sie alle können's nicht wissen,
Nur Eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

29. (9.) DAS IST EIN FLÖTEN UND GEIGEN

Das ist ein Flöten und Geigen,
Trompeten schmettern darein,
Da tanzt wohl den Hochzeitreigen
Die Herzallerliebste mein.
Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmeln;
Dazwischen schluchzen und stöhnen,
Die lieblichen Engelein.

26. (6.) IN THE RHINE, BY THE HOLY STREAM

In the Rhine, by the holy stream,
There is mirrored in the waves,
With its great Cathedral,
The great, holy Cologne.
In the Cathedral there is a picture,
Painted on golden leather;
Into my life's wilderness
It has sent its friendly radiance.
Flowers and little angels
Float around our Blessed Virgin;
Her eyes, her lips, her lips, her sweet cheeks,
Resemble my sweetheart's exactly.

27. (7.) I BEAR NO GRUDGE

I bear no grudge, even though my heart may break,
Eternally lost love! I bear no grudge.
Though you are shining in your diamonds' splendour,
No ray falls into the darkness of your heart,
I've known it well for a long time.
I bear no grudge, even though my heart may break.
For I saw you in my dream,
And I saw the darkness in your heart,
And saw the snake that feeds upon your heart,
I saw, my love, how utterly wretched you are.
I bear no grudge, I bear no grudge.

28. (8.) IF THE LITTLE FLOWERS BUT KNEW IT

If the little flowers but knew it,
How deeply hurt is my heart,
They would be weeping with me,
To heal my pain.
And if the nightingales knew it,
How sad I am and ill,
They would ring out in joyful sound
A refreshing melody.
And if they knew my sorrow,
The little golden stars,
They would come down from their height
To bring me consolation.
They all cannot know it,
Only one is aware of my pain,
For she herself has torn,
Has torn my heart in twain.

29. (9.) FLUTES AND VIOLINS ARE HEARD

Flutes and violins are heard,
And trumpets shrilly blaze,
There dances her wedding dance
The beloved of my heart.
There is a ringing and roaring,
A drumming and sounding of shawms;
In between are sobbing and moaning
The lovely little angels.

30. (10.) HÖR' ICH DAS LIEDCHEN KLINGEN

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wildem Schmerzendrang.
Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergrosses Weh'.

31. (11.) EIN JÜNGLING LIEBT EIN MÄDCHEN

Ein Jüngling liebt ein Mädchen,
Die hat einen Andern erwählt;
Der Andre liebt eine Andre,
Und hat sich mit dieser vermählt.
Das Mädchen nimmt aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel d'ran.
Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passiret,
Dem bricht das Herz entwei.

32. (12.) AM LEUCHTENDEN SOMMERMORGEN

Am leuchtenden Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber wandle stumm.
Es flüstern und sprechen die Blumen,
Und schau'n mitleidig mich an:
Sei unsrer Schwester nicht böse,
Du trauriger, blasser Mann.

33. (13.) ICH HAB' IM TRAUM GEWEINET

Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floss noch von der Wange herab.
Ich hab' im Traum geweinet,
Mir träumt', du verliesest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.
Ich hab' im Traum geweinet,
Mir träumte, du wärest mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

34. (14.) ALLNÄCHTLICH IM TRAUME

Allnächtlich im Traume seh' ich dich,
Und sehe dich freundlich, freundlich grüssen,
Und laut aufweinend stürz' ich mich
Zu deinen süßen Füßen.
Du siehest mich an, wehmütiglich
Und schüttelst das blonde Köpfchen;
Aus deinen Augen schleichen sich
Die Perlen Tränentröpfchen.
Du sagst mir heimlich ein leises Wort,
Und gibst mir den Strauss, den Strauss von Cypressen.
Ich wache auf, und der Strauss ist fort,
Und's Wort hab' ich vergessen.

30. (10.) WHEN I HEAR THE LITTLE SONG

When I hear the little song,
That once my sweetheart sang,
I feel as if my heart would burst
From the wild surge of pain.
A dark longing then sends me
Up into the wooded heights,
And there dissolves in tears
My all too great torment.

31. (11.) A YOUTH LOVES A MAIDEN

A youth loves a maiden
Who has chosen another one,
The other one loves another,
And has wed with this one.
The maiden takes in anger
The very first man
Who happened to come her way;
The youth is badly off,
It is quite an old story,
Yet it remains ever new,
And he to whom it happens,
It breaks his heart in two.

32. (12.) ON A SHINING SUMMER MORNING

On a shining summer morning
I walk around the garden.
There whisper and speak the flowers,
But I walk silently.
There whisper and speak the flowers,
And look with pity on me:
Be not angry with our sister,
You sorrowful, pale man.

33. (13.) I HAVE WEPT IN MY DREAM

I have wept in my dream,
I dreamed you lay in your grave.
I awakened, and the tears
Still flowed from my cheeks.
I have wept in my dream,
I dreamed you had forsaken me.
I awakened, and I wept
Still a long time bitterly.
I have wept in my dream,
I dreamed you were still fond of me.
I awakened, and unceasing
Still rushes the flood of my tears.

34. (14.) EVERY NIGHT IN MY DREAM

Every night in my dream I see you,
And see you friendly, friendly greet me,
And loudly weeping I fling myself
At your sweet feet.
You look at me with pity
And shake your little blonde head;
From your eyes steal silently
The little pearly tear-drops.
You tell me in secret a gentle word,
And give me a bouquet, a bouquet of cypress.
I waken, and the bouquet is gone,
And the word I have forgotten.

35. (15.) AUS ALTEN MÄRCHEN

Aus alten Märcen winkt es
Hervor mit weisser Hand,
Da singt es und da klingt es
Von einem Zauberland;
Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;
Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen
Und Vögel schmettern drein;
Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen,
Im wunderlichen Chor;
Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren, wirren Kreis;
Und laute Quellen brechen
Aus wildem Marmostein,
Und seltsam in den Bächen
Strahlt fort der Wiederschein.
Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!
Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfliesst's wie eitel Schaum.

36. (16.) DIE ALTEN, BÖSEN LIEDER

Die alten, bösen Lieder,
Die Träume böse und arg,
Die lasst uns jetzt begraben,
Holt einen grossen Sarg.
Hinein leg' ich gar manches,
Doch sag' ich noch nicht was;
Der Sarg muss sein noch grösser
Wie's Heidelberger Fass.
Und holt eine Totenbahre
Und Bretter fest und dick;
Auch muss sie sein noch länger,
Als wie zu Mainz die Brück'.
Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein,
Als wie der starke Christoph,
Im Dom zu Cöln am Rhein.
Die sollen den Sarg fortragen,
Und senken ins Meer hinab;
Denn solchem grossen Sarge
Gebührt ein grosses Grab.
Wisst ihr, warum der Sarg wohl
So gross und schwer mag sein?
Ich senkt' auch meine Liebe
Und meinen Schmerz hinein.

35. (15.) FROM OUT OF ANCIENT FAIRY TALES

From out of ancient fairy tales
There beckons a white hand,
There's a singing and a ringing
Of an enchanted land;
Where many-hued flowers are blooming
In the golden evening light,
And glow in the lovely fragrance
With a bridal countenance;
And where green trees are singing
Primeval melodies,
The breezes whisper furtively
Rent by the warbling of birds;
And misty shapes are rising
From out of the earth,
And dance an airy roundelay
In a bizarre chorus;
And blue sparks are burning
On every leaf and twig,
And red lights are running
In a circle mad and confused;
And noisy springs are breaking
Out of wild marble stone,
And strangely in the brooks
The reflection is shining forth.
Oh, could I only go there,
And there rejoice in my heart,
Released from all my torment,
Be free and filled with bliss!
Oh! that land of delights
I often see in my dream,
But with the morning sun
It melts like empty foam.

36. (16.) THE OLD, WICKED SONGS

The old, wicked songs,
The dreams wicked and bad,
Let us bury them now,
Fetch a large coffin,
Therein I shall put many things,
But I will not yet say what;
The coffin must be larger still
Than the great one at Heidelberg.
And fetch also a bier,
And planks hard and thick;
It must be even longer
Than at Mayence the bridge.
And also fetch twelve giants,
They must be even stronger
Than the powerful Christopher,
In the Cathedral at Cologne on the Rhine.
They shall bear away the coffin
And lower it into the sea;
For such a large coffin
A large grave is due.
Do you know why the coffin
So large and heavy must be?
I also sunk my love
And my pain therein.

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA

presents

JOHN McCORMICK - percussion

Tuesday, November 25, 1975 at 5:15 p.m.
Convocation Hall, Arts Building

Moment's Notice

Mike McCandless - electric piano
John Taylor - electric bass
Jim Pinchin - alto saxophone

John Coltrane

Unaccompanied Solo For Snare Drum

Michael Colgrass

Sounds of the Kabuki

Thomas L. Davis

Andante For Marimba and Piano

Peter Tanner

Linda Stringham - piano

Sonatina For Timpani (in 3 movements)

Alan Ridout

INTERMISSION

The Winner For Solo Snare Drum

Mitch Markovich

Solo Piece - For Triangle, Tambourine, Wood Block,
4 Tuned Tom Toms and Bass Drum

Gerald James

Concertino For Marimba and Piano

George Frock

Linda Stringham - piano

Sly

Mike McCandless - electric piano and clarinet
John Taylor - electric bass
Jim Pinchin - tenor saxophone

Herbie Hancock

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE GUARNERI STRING QUARTET

Arnold Steinhardt, violin
John Dalley, violin

Michael Tree, viola
David Soyer, violoncello

PROGRAM

QUARTET IN C MAJOR, OPUS 33,
NO. 3 "BIRD" (1781) Joseph Haydn
(1732-1809)

Allegro moderato
Scherzando (Allegretto)
Adagio
Finale (Rondo: Presto)

QUARTET IN F MINOR, OPUS 95
"SERIOSO" (1810) Ludwig van Beethoven
(1770-1827)

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serio
Larghetto espressivo; Allegretto agitato

INTERMISSION

QUARTET IN A MINOR, OPUS 41,
NO. 1 (1842) Robert Schumann
(1810-1856)

Introduzione (Andante espressivo); Allegro
Scherzo (Presto)
Adagio
Presto

Harry Beall Management, Inc.
119 West 57th Street
New York, New York 10019, U.S.A.

RCA Red Seal Records

Wednesday, November 26, 1975
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Melody Lane Records Ltd.
10409 Jasper Avenue
Phone 422-8712

Next concert: Canadian Brass, January 21, 1976.

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA
presents

A RECITAL OF ART SONGS

Friday, November 28, 1975 at 5:00 p.m.
Convocation Hall, Arts Building

Frauenliebe und Leben, Op. 42 (1840) Robert Schumann
(8 songs on poems by Chamisso) (1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Mary Louise Burke, mezzo-soprano
Elinor Lawson, pianist

Zigeunerlieder, Op. 103 (1887) Johannes Brahms
(1833-1897)

He, Zigeuner
Hochgetürmte Rimaflut
Wisst ihr
Lieber Gott, du, weisst
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendwolken

Judith Holswick, soprano
Elinor Lawson, pianist

Chanson triste (Lahor) Henri Duparc
Élégie (1848-1933)

(prose translation of a poem by Thomas Moore
on the death of Robert Emmett)

Le Manoir de Rosamonde, (Robert De Bonnières)

Mary Louise Burke, mezzo-soprano
Elinor Lawson, pianist

Airs Chantés (Jean Moréas) (1928) Francis Poulenc
(1899-1963)

Air Romantique
Air Champêtre
Air Grave
Air Vif

Judith Holswick, soprano
Elinor Lawson, pianist

Three Shakespeare Songs, Op. 6 (1905) Roger Quilter
(1877-1953)

Come away, Death
O Mistress mine
Blow, blow, thou Winter Wind

Randal Lecky, baritone
Elinor Lawson, pianist

Robert Schumann

FRAUENLIEBE UND LEBEN (A WOMAN'S LOVE AND LIFE)

(1.) SEIT ICH IHN GESEHEN

Seit ich ihn gesehen, glaub ich blind zu sein;
Wo ich hin nur blicke, seh' ich ihn allein;
Wie im wachen Traume schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel heller, heller nur empor.
Sonst ist licht und farblos alles um mich her,
Nach der Schwestern Spiele nicht begehrt' ich mehr,
Möchte lieber weinen, still im Kämmerlein;
Seit ich ihn gesehen, glaub' ich blind zu sein.

(2.) ER, DER HERRLICHSTE VON ALLEN

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut,
So wie dort in blauer Tiefe,
Hell und herrlich jener Stern.
Also Er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich, neid're Magd, nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen,
Darf beglücken deine Wahl,
Und ich will die Hohe segnen
Viele tausend Mal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

(3.) ICH KANN'S NICHT FASSEN, NICHT GLAUBEN

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's, ich träume noch immer,
Es kann ja nimmer so sein.
O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

(4.) DU RING AN MEINEM FINGER

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.
Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden unendlichen Raum.
Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen,
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

(1.) SINCE I HAVE SEEN HIM

Since I have seen him, I believe I am blind;
Whither I am looking, I see him alone;
Like in a waking dream, his image floats before me,
Rising from deepest darkness, brighter and brighter.
Everything else around me is light and colorless,
The games of my sisters I want to share no more,
I would rather weep silently in my little chamber;
Since I have seen him, I believe I am blind.

(2.) HE, THE MOST GLORIOUS OF ALL

He, the most glorious of all,
How kind he is, how good!
Gentle mouth, clear eyes,
Clear mind and firm courage,
Even as in yonder blue depth,
Shines bright and glorious that star,
So is he in my heaven,
Bright and glorious, sublime and far.
Wander, wander along your course,
Only to look at your light,
Only to look at it humbly,
Only to be blissful and sad!
Do not hear my silent prayer,
Offered for your happiness;
You must not know me, humble maiden,
Noble star of glory!
Only the worthiest of all
May your choice make happy,
And I will bless the noble one,
Many thousand times.
I shall rejoice and I shall weep then,
Blissful, blissful I am then,
Even though my heart should break,
Break, o heart, what does it matter?

(3.) I CANNOT GRASP, NOR BELIEVE IT

I cannot grasp, nor believe it,
A dream must have me bewitched,
How could he from among all others
Have exalted and blessed poor me?
It seemed to me that he had spoken:
"I am forever yours,"
It seemed to me that I am still dreaming,
For it can never be thus.
Oh let me die in my dream,
Cradled on his breast,
Let me drink blissful death
In tears of infinite joy.

(4.) YOU RING ON MY FINGER

You ring on my finger,
My little golden ring,
I press you devoutly to my lips,
Devoutly to my heart.
My dream had come to an end,
Childhood's peaceful, lovely dream,
I found myself lonely and lost
In empty, infinite space.
You ring on my finger,
You taught me only then,
You opened to my eyes,
Life's infinite, deep value.
I want to serve him, live for him,
Wholly belong to him,
Give myself and find myself
Transfigured in his splendour.

(5.) HELFT MIR, IHR SCHWESTERN

Helft mir, ihr Schwestern, freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig mir um die Stime,
Noch der blühenden Myrte Zier,
Als ich befriedigt, freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er, Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.
Helft mir, ihr Schwestern, helft mir
Verscheuchen eine törichte Bangigkeit;
Dass ich mit klarem Aug' ihn empfangе,
Ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter, du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Lass mich in Andacht, lass mich in Demut,
Lass mich verneigen dem Herren mein.
Streuet ihm, Schwestern, streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern, grüss' ich mit Wehmut,
Freudig scheldend aus eurer Schar.

(6.) SÜSSER FREUND

Süsser Freund, du blickest mich verwundert an,
Kannst es nicht begreifen, wie ich weinen kann;
Lass der feuchten Perlen ungewohnte Zier
Freudig hell erzittern in dem Auge mir.
Wie so bang mein Busen, wie so wonnevoll!
Wüsst' ich nur mit Worten, wie ich's sagen soll;
Komm und birg dein Antlitz hier an meiner Brust,
Will ins Ohr dir flüstern alle meine Lust.
Weisst du nun die Tränen, die ich weinen kann,
Sollst du nicht sie sehen, du geliebter, geliebter Mann?
Eileb' an meinem Herzen, fühle dessen Schlag,
Dass ich fest und fester nur dich drücken mag.
Hier an meinem Bette hat die Wiege Raum,
Wo sie still verberge meinen holden Traum;
Kommen wird der Morgen, wo der Traum erwacht,
Und daraus dein Bildnis mir entgegen lacht,
Dein Bildnis!

(7.) AN MEINEM HERZEN, AN MEINER BRUST

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb' ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab' überschwenglich mich geschätzt,
Bin übergücklich aber jetzt,
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;
Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein,
O wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du,
Du schauest mich an und lächelst dazu!

(8.) NUN HAST DU MIR DEN ERSTEN SCHMERZ
GETAN

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlass'ne vor sich hin,
Die Welt ist leer, ist leer.
Geliebet hab'ich und gelebt,
Ich bin nicht lebend mehr.
Ich zieh' mich in mein Inn'res still zurück,
Der Schleier fällt,
Da hab' ich dich und mein verlornes Glück,
Du meine Welt!

(5.) HELP ME, MY SISTERS

Help me, my sisters, kindly adorn me,
Serve me, the happy one, today.
Wind zealously around my forehead,
The lovely wreath of myrtle in bloom.
When I contented, with a joyful heart,
Formerly lay in my beloved's arms,
He always invoked, his heart filled with yearning,
Impatiently this very day.
Help me, my sisters, help me
Cast out a foolish anxiety,
That I with bright eyes may receive him,
Him, the source of all happiness.
Have you, my beloved, come to me,
Do you, sun, give me your light?
Let me devoutly, let me humbly,
Let me bow to my master and lord.
Strew, sisters, strew flowers before him,
Budding roses offer to him,
But you, sisters, I greet with sadness,
Joyfully parting from your midst.

(6.) SWEET FRIEND

Sweet friend, you look amazed at me,
You cannot understand how I can weep;
Let the moist pearl's adornment
With playful clarity tremble in my eyes.
How frightened is my heart, how with rapture filled,
If I only knew the words to tell it to you;
Come and hide your face here on my breast,
Let me whisper in your ear all my delight.
Now you know the tears that I must shed,
Should you then not see them, you beloved, beloved man?
Stay near my heart, feel its throbbing,
So that I may clasp you only firmer and firmer.
Here by my bed the cradle will have its place,
Where it may in silence hide my lovely dream;
There will come a morning when the dream awakens,
And from the cradle your image will smile up at me,
Your image!

(7.) ON MY HEART, ON MY BREAST

On my heart, on my breast,
You my delight, you my joy!
Happiness is love and love is happiness,
I have said it and won't take it back.
I deemed myself so fortunate,
But I am more than happy now.
Only she who suckles, only she who loves
The child to whom she gives nourishment;
Only a mother can know,
What it means to love and to be happy,
Oh how sorry I am for the man,
Who cannot feel a mother's bliss.
You dear, dear angel you,
You look at me and you smile at me!

(8.) NOW YOU HAVE CAUSED ME THE FIRST
PAIN

Now you have caused me the first pain,
That really hurt.
You sleep, you hard and cruel man,
The sleep of death.
The now forsaken woman stares into a void,
The world is empty, empty.
I have loved and I have lived,
I do not live any more.
I silently withdraw into myself,
The veil is falling,
Then I have you and my lost happiness,
You, my world!

ZIGEUNERLIEDER

(1) He, Zigeuner, greife in die Saiten ein!
Spiel' das Lied vom ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange,
Bis die heisse Träne netzet diese Wange!

(2.) Hochgetürmte Rimaflut,
Wie bist du so trüb,
Ah dem Ufer klag' ich laut
Nach dir, mein Lieb.
Wellen fliehen, Wellen strömen, rauschen
An den Strand heran zu mir;
An dem Rimaufer lass mich
Ewig weinen nach ihr!

(3.) Wisst ihr, wann mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht und küsst,
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!
Wisst ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält,
Schätzelein, du bist mein, inniglich küß' ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

(4.) Lieber Gott, du weisst, wie oft bereut ich hab',
Dass ich meinem Liebsten einst ein Küsschen gab.
Herr gebot, dass ich ihn küssen muss,
Denk' so lang ich leb' an diesen ersten Kuss.
Lieber Gott, du weisst, wie oft in stiller Nacht:
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist süß, wenn bitter auch die Reu',
Armes Herze bleibt ihm ewig, ewig treu!

(5.) Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Czardas Melodie beginnt,
Küsst und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cymbal, dass es klingt.

(6.) Röslein dreie in der Reihe blüh'n so rot,
Dass der Bursch zum Mäd'el geht, ist kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne, weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!
Schönstes Städtchen in Alföld ist Ketschkemet,
Dort giebt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

(7.) Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch' mich nicht, verlass mich nicht,
Du weisst nicht, wie lieb ich dich hab'!
Lieb' du mich wie ich dich,
Dann strömt Gottes Huld auf dich herab!

(8.) Rote Abendwolken zieh'n
Am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb,
Das Herze brennt,
Himmel strahlt in glüh'nder Pracht,
Und ich träum' bei Tag und Nacht,
Nur allein von dem süßen Liebchen mein.

GYPSY SONGS

(1) Ho there, Gypsy, strike the strings,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the hot tears flow down these cheeks.

(2.) High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming, rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

(3.) Do you know when my little one is her
loveliest?
When her sweet mouth teases and laughs and kisses me,
Little Maiden, you are mine, fervently I kiss you.
The good Lord created you just for me!
Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms,
Sweetheart, you are mine, fervently I kiss you,
The good Lord created you just for me alone!

(4.) Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of that first kiss.
Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

(5.) The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

(6.) Roses three in a row bloom so red,
There's no law against the lad's visiting his girl!
Oh, good Lord, if that too were forbidden,
This beautiful wide world would have perished long ago,
To remain single would be a sin!
The loveliest city in Alföld is Ketschkemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

(7.) Do you sometimes recall,
My sweet love,
What you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do love me as I love you,
Then God's grace will descend upon you!

(8.) Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dreamt
Only of that sweet love of mine.

Henri Duparc

A Monsieur Léon MacSwiney

Chanson triste

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été.
Et pour fuir la vie importune
Je me noierai dans ta clarté.
J'oublierai les douleurs passées, mon amour,
Quand tu berceras mon triste coeur et mes pensées
Dans le calme aimant de tes bras!
Tu prendras ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous,
Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai . . .

*In your heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the past sorrows, my love,
When you will cradle my sad heart and my thoughts
In the loving stillness of your arms!
You will let my wounded head,
Oh! sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.*

A la mémoire d'Henri de Lassus

Élégie

Oh! ne murmurez pas son nom!
Qu'il dorme dans l'ombre,
Où froide et sans honneur repose sa dépouille.
Muettes, tristes, glacées, tombent nos larmes,
Comme la rosée de la nuit,
Qui sur sa tête humecte la gazon;
Mais la rosée de la nuit, bien qu'elle pleure,
Qu'elle pleure en silence,
Fera briller la verdure sur sa couche
Et nos larmes, en secret répandues,
Conserveront sa mémoire fraîche et verte
Dans nos coeurs.

*Oh, do not whisper his name!
Let him sleep in the shade,
Where cold and without glory repose his remains.
Silent, sad and cold fall our tears,
Like the dew of the night,
Which over his head moistens the grass;
But the dew of the night, though it weeps,
Though it weeps in silence,
Will make the verdure on his resting place glitter,
And our tears, shed in secret,
Will keep his memory fresh and green
In our hearts.*

Prose translation of a poem by Thomas Moore on the death of Robert Emmet.

A Monsieur Robert de Bonnières

Le Manoir de Rosamonde

De sa dent soudaine et vorace,
Comme un chien l'amour m'a mordu . . .
En suivant mon sang répandu,
Va, tu pourras suivre ma trace . . .
Prends un cheval de bonne race,
Pars, et suis mon chemin ardu,
Fondrière ou sentier perdu,
Si la course ne te harasse!
En passant par où j'ai passé,
Tu verras que seul et blessé
J'ai parcouru ce triste monde.
Et qu'ainsi je m'en fus mourir
Bien loin, bien loin, sans découvrir
Le bleu manoir de Rosamonde.

*With its sudden and voracious teeth,
Like a dog love has bitten me.
If you follow my blood that was shed,
You could easily find my trail.
Take a horse of good breed,
Go and follow my arduous road,
Through pitfalls and lost trails,
If the chase will not make you weary!
Passing where I have passed,
You will see that alone and wounded
I travelled over this sorrowful world.
And thus I wrought my own-death
Far, far away, without discovering
The blue manor of Rosamund.*

Francis Poulenc

Airs Chantés

1) Air Romantique

J'allais dans la campagne avec le vent d'orage,
Sous le pale matin, sous les nuages bas;
Un corbeau ténébreux escortait mon voyage,
Et dans les flaques d'eau retentissaient mes pas.

La foudre à l'horizon faisait courir sa flamme
Et L'Aquilon doublait ses longs gémissements;
Mais la tempête était trop faible pour mon âme
Qui couvrait le tonnerre avec ses battements.

De la dépouille d'or du frêne et de l'érable
L'Automne composait son éclatant butin,
Et le corbeau toujours, d'un vol inexorable,
M'accompagnait sans rien changer à mon destin.

1) Romantic Song

I went into the country with the wind of the storm,
Under the pale morning, under the low clouds.
A gloomy raven guided my voyage,
And in the puddles of rain resounded my footsteps.

The lightening on the horizon was running her blaze,
The north wind doubled her moans.
But the storm was too weak for my soul,
Which overcame the thunder with its throbbing.

Of the remains of gold of the ash tree and of the maple tree,
Autumn creates its magnificent spoils.
And the raven, always of an unrelenting flight,
Escorts me, without anything changing, to my destiny.

2) Air Champetre

Belle source je veux me rappeler sans cesse,
Qu'un jour, guidée par l'amitié
Ravi, j'ai contemplé ton visage ô déesse,
Perdu sous la mou, sous la mousse à moitié.

Que n'est-il demeure, cet ami que je pleure,
O nymphe à ton culte attaché
Pour se mêler encore au souffle qui t'effleure,
Et répondre à ton flût caché.

2) Country Song

Beautiful spring, I wish to recall without ceasing
That day, led by friendship,
Transported, I have gazed upon your face, oh goddess.
Lost in the moss, half-lost in the moss.

If only he had remained, this friend that I mourn.
Oh nymph, to your worship I cling,
For myself to mingle again
With the breath that touches you.

3) Air Grave

Ah! fuyez à présent, malheureuses pensées!
O! colère, O! remords!
Souvenirs qui m'avez les deux tempes pressées,
De l'étreinte des morts.

Sentiers de mousse pleins, vaporeuses fontaines, grottes profondes
Voix des oiseaux et du vent, lumières incertaines des sauvages sous-bois,
Insectes, animaux, beauté future, ne me repousse pas
Oh divine nature je suis ton suppliant.

3) Solemn Song

Oh! Fly away at present, unhappy thoughts!
Oh anger! Oh remorse!
Memories which have pressed upon my two temples
With the embrace of death.

Paths full of moss, vapourous fountains, deep caves;
Voices of the birds. and the world; uncertain daylight in the wild underbush.
Insects, animals, future beauty, do not reject me,
Oh divine nature; I am your suppliant.
Oh fly away at present - anger, remorse.

4) Air Vif

Le trésor du verger et le jardin en fête,
Les fleurs des champs, des bois, éclatant de plaisir,
Hélas! et sur leur tête le vent enfle sa voix.
Mais toi, noble océan que l'assaut des tourmentes
Ne saurait ravager
Certes, plus dignement lorsque tu te lamentes,
Tu te prends à songer.

4) Lively Song

The treasure of the orchard and the garden in festival!
The flowers of the fields, the woods, dazzling with pleasure.
Alas! Above them the wind swells its voice.
But you, noble ocean, that the attacking storms cannot ravage,
Are certainly more noble when you take your mourning to dreams.

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA

presents

JOHN MAHON, clarinet

assisted by

Karen McNaughton, piano
and
Barbara Morris, cello

Friday, November 28, 1975 at 8:00 p.m.
Convocation Hall, Arts Building

Sonatine (1927)
Trés rude
Lent
Trés rude

Darius Milhaud
(1892-1974)

Sonatine (1925)
Modéré
Lent et soutenu
Vif

Arthur Honegger
(1892-1955)

Sonata (1962)
(à la memoire d'Arthur Honegger)
Allegro tristamente
Romanza
Allegro con fuoco

Francis Poulenc
(1899-1963)

INTERMISSION

Trio in B flat major, Op. 11 (1798)
Allegro con brio
Adagio
Tema con variazioni

Ludwig van Beethoven
(1770-1827)

Fantasy-Sonata (1943)
Andante moderato
Tranquillo
Più lento
Commodo
Giusto

John Ireland
(1879-1962)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Mahon.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

THE UNIVERSITY OF ALBERTA
CONCERT BAND

Ernest Dalwood, conductor

Guest soloist—Wendy Grasdal, trumpet

Sunday, November 30, 1975 at 3:00 p.m.

Convocation Hall, Arts Building

O Canada

MARCH FROM FIRST SUITE IN E FLAT Gustav Holst
CONCORD OVERTURE Ralph Hermann
THE PENNY-WHISTLE SONG Leroy Anderson
CANADIAN LANDSCAPE James M. Gayfer
CONVERSATION FOR CORNET Clare Grundman
A WELSH RHAPSODY Clare Grundman
NATIONAL EMBLEM MARCH E. E. Bagley
PAGEANT Vincent Persichetti
FINALE FROM PINEAPPLE POLL Sullivan-Hackerras

THE UNIVERSITY OF ALBERTA CONCERT BAND

Ernest Dalwood, conductor

PICCOLO

Cathie Smyth

FLUTE

*Lisa Olsen
David Crowther
Suzanne deGrandpre
Dorothy George
Barb Gosling
Marcia Hill
Kurt Markstrom
John Nagy
Bob Rosen
Jean Triscott
Anna Unyk

OBOE

*Barbara Malmas
Isabelle Narayana

E FLAT CLARINET

John Mahon

CLARINET

*Ron Hartwell
Doug Check
Elena Fiume
Ann Fraser
Lincoln Frey
Donna Green
Rhonda Kirk
Wayman Mah
Sally Mohr
Susan Myrholm
Ina Phelan
Les Sadler
Rick Wiens

BASS CLARINET

*Heather Mazur
Bonnie Ames
Francis Bischoff

ALTO SAXOPHONE

Brian Kucey
Don MacKay
Debbie Maerz
Wendy McCullough
Bill Taylor
Keith Thomas

* section leaders

TENOR SAXOPHONE

*Carl Hopfa
Earl Wickens

BARITONE SAXOPHONE

Eugene Zwozdesky

FRENCH HORN

*James Haaf
Ron Gegolick
Joan Greabeiel
William Zwozdesky

CORNET

*Gerald Achtymichuk
*Steve Dormaar
*Gwyneth Astley
Jean Loree
Charles Mahlon
Joedy Missal

TRUMPET

Brian Asselstine
*Ron Baptiste

TROMBONE

*Jeff Curry
Dave Euan
Bob Goldbeck
Dave Lefsrød
Keith Tymofichuk
Renate Werner

BASS TROMBONE

John Thompson

BARITONE

*Claire Jacobsen
Ian Poole

TUBA

*Milton Davies
Scott Dalsin
William Taylor
Gail Wells

PERCUSSION

*Lynn Welling
Gord Baumann
Keith Erb
Greg Lintz
Tom Parada

THE DEPARTMENT OF MUSIC
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THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, November 30, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

MUSIC FOR BRASS INSTRUMENTS (1944) Ingolf Dahl
(1912-1970)

Chorale Fantasy on "Christ Lay in the Bonds of Death"

Intermezzo

Fugue

Fordyce Pier and Alvin Lowrey, trumpets; Gloria Ratcliffe, French horn;
Malcolm Forsyth and Christopher Taylor, trombones; David Otto, tuba

STRING TRIO NO. 2 (1961) Violet Archer

Allegro ma non troppo

Interludium

Siciliano

Allegro deciso

Thomas Rolston, violin

Michael Bowie, viola

Claude Kenneson, cello

INTERMISSION

"DIE ZAUBERFLÖTE" (1791) Wolfgang Amadeus Mozart
(1756-1791)

Der Vogelfänger bin ich ja

Ein Mädchen oder Weibchen wünscht Papageno sich

FOLKSONG ARRANGEMENTS (1943) Benjamin Britten
(b. 1913)

Sweet Polly Oliver

The Salley Gardens

O Waly Waly

The Foggy, Foggy Dew

Harold Wiens, baritone

Diana Wiens, piano

TRIO, OPUS 114 (1891) Johannes Brahms
(1833-1897)

Allegro

Adagio

Andantino grazioso

Allegro

Ernest Dalwood, clarinet

Claude Kenneson, cello

Sylvia Hunter, piano

The next concert in this series: Sunday, January 25, 1976. The program will include a trio sonata by Leclair, Pfitzner's "Six Studies for Piano", Loeffler's "Pieces for Oboe, Viola and Piano" and the Michelangelo Lieder by Wolf.

THE UNIVERSITY OF ALBERTA CONCERT BAND

Ernest Dalwood, conductor

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Anna Unyk

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*Barbara Malmas
Isabelle Narayana

E FLAT CLARINET

John Mahon

CLARINET

*Ron Hartwell
Doug Check
Elena Fiume
Ann Fraser
Lincoln Frey
Donna Green
Rhonda Kirk
Wayman Mah
Sally Mohr
Susan Myrholm
Ina Phelan
Les Sadler
Rick Wiens

BASS CLARINET

*Heather Mazur
Bonnie Ames
Francis Bischoff

ALTO SAXOPHONE

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Don MacKay
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Ron Gegolick
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Gail Wells

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Tom Parada

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EXPLORATIONS

Sunday, November 30, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

MUSIC FOR BRASS INSTRUMENTS (1944) Ingolf Dahl
(1912-1970)

Chorale Fantasy on "Christ Lay in the Bonds of Death"

Intermezzo

Fugue

Fordyce Pier and Alvin Lowrey, trumpets; Gloria Ratcliffe, French horn;
Malcolm Forsyth and Christopher Taylor, trombones; David Otto, tuba

STRING TRIO NO. 2 (1961) Violet Archer

Allegro ma non troppo

Interludium

Siciliano

Allegro deciso

Thomas Rolston, violin

Michael Bowie, viola

Claude Kenneson, cello

INTERMISSION

"DIE ZAUBERFLÖTE" (1791) Wolfgang Amadeus Mozart
(1756-1791)

Der Vogelfänger bin ich ja

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FOLKSONG ARRANGEMENTS (1943) Benjamin Britten
(b. 1913)

Sweet Polly Oliver

The Salley Gardens

O Waly Waly

The Foggy, Foggy Dew

Harold Wiens, baritone

Diana Wiens, piano

TRIO, OPUS 114 (1891) Johannes Brahms
(1833-1897)

Allegro

Adagio

Andantino grazioso

Allegro

Ernest Dalwood, clarinet

Claude Kenneson, cello

Sylvia Hunter, piano

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Brian Asselstine
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THE DEPARTMENT OF MUSIC
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EXPLORATIONS

Sunday, November 30, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

MUSIC FOR BRASS INSTRUMENTS (1944) Ingolf Dahl
(1912-1970)

Chorale Fantasy on "Christ Lay in the Bonds of Death"

Intermezzo

Fugue

Fordyce Pier and Alvin Lowrey, trumpets; Gloria Ratcliffe, French horn;
Malcolm Forsyth and Christopher Taylor, trombones; David Otto, tuba

STRING TRIO NO. 2 (1961) Violet Archer

Allegro ma non troppo

Interludium

Siciliano

Allegro deciso

Thomas Rolston, violin

Michael Bowie, viola

Claude Kenneson, cello

INTERMISSION

"DIE ZAUBERFLÖTE" (1791) Wolfgang Amadeus Mozart
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Sweet Polly Oliver

The Salley Gardens

O Waly Waly

The Foggy, Foggy Dew

Harold Wiens, baritone

Diana Wiens, piano

TRIO, OPUS 114 (1891) Johannes Brahms
(1833-1897)

Allegro

Adagio

Andantino grazioso

Allegro

Ernest Dalwood, clarinet

Claude Kenneson, cello

Sylvia Hunter, piano

The next concert in this series: Sunday, January 25, 1976. The program will include a trio sonata by Leclair, Pfitzner's "Six Studies for Piano", Loeffler's "Pieces for Oboe, Viola and Piano" and the Michelangelo Lieder by Wolf.

PROGRAM NOTES

Like some of the other "American" composers heard in this series, Ingolf Dahl was born and trained in Europe before emigrating to the United States (he was born in Hamburg and moved to California in 1938). After settling in Los Angeles, he carried on a distinguished career as a teacher, conductor, and composer. His main field of compositional interest was instrumental music. Therefore, it is appropriate that his **Music for Brass Instruments** should find a place in tonight's program, since it not only exhibits his fluency in writing for instruments, but also because it is an outstanding example of brass quintet music produced in the United States.

The compositional techniques evident in the three movements contrast markedly, but all are rooted solidly in the Western tradition. In the first movement, Dahl has led the Lutheran hymn **Christ lag in Todesbanden** through a series of chorale variations, supported by harmonies derived from the notes of the chorale itself. He has captured the flavour of American folksong in the theme of the second movement; the theme is tossed rapidly from instrument to instrument until the dialogue is concluded with exuberant cadenza-like passages for the trumpets. The last movement, a fugue, begins with a harmonized statement of the theme, before commencement of a more traditional exposition in separate entrances. For contrast, Dahl has included a lyrical section of widely contoured melody whose material combines with fugal elements in a final coda. The sharp contrasts in the character of the movements effectively counterbalance the purity of the brass choir.

* * * *

The **Trio No. 2** for Violin, Viola, and Cello by Violet Archer was commissioned by the Corydon Trio of Winnipeg in 1961 and was composed in the Fall of that same year. The latter group performed the première of the trio on the National Network of the Canadian Broadcasting Corporation on January 23, 1962.

The present performance is the first in Alberta. The work is in four movements. The first, **Allegro ma non troppo**, is whimsical and somewhat playful. The second, **Largo, arioso**, is a free and lyrical interlude between the first and third movement. The latter is a **Siciliano**. It is serene and graceful. The fourth movement, **Allegro deciso**, is brisk and determined.

—Violet Archer

* * * *

It would seem reasonable to expect that excerpts from a Mozart opera would differ substantially from folksong settings written 150 years later by Benjamin Britten. Although the harmonic and melodic idioms in the accompaniments do differ, there are some strong resemblances between the two selected Mozart arias and the four Britten songs. **Die Zauberflöte**, an opera of pervasive national characteristics which developed in part from the German **Singspiel** tradition, caters more directly to the spirit of **Das Volk** than most of the master's operas. The folk quality in the opera is most evident in the earthy character of Papageno, who sings both of the arias chosen for this performance.

Papageno's character is summed up well in the first lines of each of his songs: "The birdcatcher am I, always merry and bright, tra la!" and "A little maid or wife—that's what Papageno wants." His folk-like songs are in both cases preceded and concluded by orchestral material; in the second song a vocal passage is also included in the andante introduction, which contrasts with the sprightly song proper. Apart from the framing material, the format of both arias is strophic, a rather simple structure for Mozart. Britten, whose folksongs are drawn from various regions in the British Isles and France, also employs simple forms most of which are ready-made in his sources. The four selections chosen for this performance make use of simple strophic, binary, or ternary designs; in each case the accompaniments perfectly complement the simple folk tunes, and in all cases frame the tunes with a fitting prelude and conclusion. The accompaniment to **The Salley Gardens** is daringly simple with subtle modulations; that of **The Foggy, Foggy Dew** perfectly captures the facetious quality of the text; the poignant ostinato in **O Waly, Waly** suitably underlines the dejected mood of lament; and the composite of strophic form, canon, and variation in **Sweet Polly Oliver** highlights the trickery of the main character. Both Mozart and Britten, then, have managed to create skillful and contemporary musical commentaries for simple folksongs.

* * * *

Brahms wrote his **Trio, Opus 114** late in his life, shortly after he had drawn up his will. Prior to this work, he had not written for clarinet in his chamber music, so his choice of instrument in the trio, and in the **Clarinet Quintet**, which followed soon after, is rather striking. His newly discovered partiality for the clarinet probably resulted from his acquaintance with renowned clarinetist, Richard Mühlfeld, who he affectionately dubbed "Miss Clarinet" because of the sweetness of his tone.

But Brahms' interest in the clarinet did not diminish his sensitivity to the other instruments in the trio, the cello and piano. On the contrary, he tastefully balanced the three, achieving a notable blend between the clarinet and cello. In the first movement, for example, after a smoothly dovetailed opening initiated by the solo cello, he affected a balanced compromise between themes idiomatic to the cello and arpeggiated gestures well suited to the clarinet, but shared democratically by all the instruments. He allowed the piano to lead into the delicate conclusion of the movement with rapid pianissimo scale passages which in turn are taken up by the other instruments, and extended into arpeggios in contrary motion in the last few measures. The second movement begins with a plaintive clarinet melody which reappears in various guises (modified, fragmented, augmented); the third movement includes some hemiola effects, and the last movement an evanescent shifting between duple and triple meters. The second themes of both the first and last movements are introduced as canons of the inversion. But throughout the changing textures of the trio, in the words of Mandyczewski, Brahms' editor and friend, "It is as though the instruments are in love with each other."

—Bryan R. Gillingham

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

presents

AN EVENING OF WIND AND PERCUSSION

Tuesday, December 2, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

Contrapunctus IX from "Art of Fugue" (1748-50) Johann Sebastian Bach
Roy Townend and Robin Speers, trumpets; (1685-1750)
Linda Smyth, French horn; Jeff Curry,
trombone; John Thompson, bass clarinet

From "Trio for Two Oboes and English Horn" Ludwig van Beethoven
Op. 87 (c1795) (1770-1827)
Adagio cantabile
Finale (Presto)
Janet Andrews and Ronald Hartwell, clarinets;
Heather Mazur, bass clarinet

Hunting Chorus from "Der Freischuetz" (1820) Carl Maria von Weber
Mary Fearon, Linda Smyth, Willi (1786-1826)
Zwozdesky, Joan Greabeiel, French horns (arr Pottag)

Prelude and Allegro (1963) Edward W. Volz

Discussion (1963) Dale Rauschenberg
Ichiro Fujinaga, John McCormick, Tom Parada,
Lynn Welling, percussion; Brian Johnson, conductor

Pavanne "J'ameroye Mieux dormir Seulette" (16th C.) Anonymous
Neil Corlett and Katherine Jowett, (arr C. Taylor)
trumpets; Linda Smyth, French horn;
David Archer, trombone; Christopher Taylor,
bass trombone; John McCormick, percussion

INTERMISSION

Variation on a Negro Folk Song (1959) William Schmidt
Theme "Goin' Home on a Cloud"
Variation I "Fanfare" Variation IV "March"
Variation II "Ostinato" Variation V "Fugata"
Variation III "Chorale"
Steven Dormaar and Maureen Marchak, trumpets;
Joan Greabeiel, French horn; Mark Johnson,
trombone; Milton Davies, tuba

Boutade (1960) Ira P. Schwarz

Rustic Holiday (1960) Paul Koepke
Cheryl Achtymichuk, flute; Wilda Neal, oboe;
Jim Pinchin, clarinet; Mary Fearon, French horn;
Douglas Jahns, bassoon

The Easy Winners (1901) Scott Joplin
Neil Corlett and Katherine Jowett, trumpets; (1917-1868)
Linda Smyth, French horn; David (arr Frackenpohl)
Archer, trombone; Christopher Taylor, bass trombone

From Symphony for Brass and Timpani (1967) Herbert Haufrecht
I Dona Nobis Pacem
III Jubilation
Neil Corlett, Katherine Jowett, Roy Townend, Robin
Speers, Wendy Grasdahl, Maureen Marchak, trumpets;
Linda Smyth, William Dust, Mary Fearon, Joan Greabeiel,
French horns; David Archer, Mark Thompson, Jeff Curry,
Christopher Taylor, John Thompson, trombones; Phillip
Davidson, Milton Davies, tubas; John McCormick, timpani;
Fordyce Pier, conductor

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

presents

A PROGRAM OF OPERA EXCERPTS

WITH STUDENTS FROM THE VOICE/OPERA DIVISION

Musical Director: ALFRED STROMBERGS

Stage Director: ALAN ORD

Pianist: TERESA COTTON

Saturday, December 6, 1975 at 8:00 p.m.

Convocation Hall, Arts Building

From Act II of "Don Giovanni" Wolfgang Amadeus Mozart
Don Giovanni - Randal Lecky (1756-1791)
Leporello - Lothar Backman
Donna Elvira - Jennifer Scragg
Masetto - Donald James
Zerlina - Sandra Gavinchuk

From Act IV of "Otello" Giuseppe Verdi
Desdemona - Judith Holswick (1813-1901)
Emilia - Mary Louise Burke

From Act I of "The Marriage of Figaro" Wolfgang Amadeus Mozart
Marcellina - Patricia Smy (1756-1791)
Suzanna - Sandra Gavinchuk

From Act II of "Rigoletto" Giuseppe Verdi
Rigoletto - Donald James (1813-1901)
Sparafucile - David Snable

From Act II of "The Barber of Seville" Gioacchino Rossini
Figaro - Michel Gervais (1792-1868)
Rosina - Sandra Gavinchuk

From Act II of "The Magic Flute" Wolfgang Amadeus Mozart
Papageno - Donald James (1756-1791)
Papagena - Jennifer Scragg

INTERMISSION

From Act I of "School for Fathers" Ermannd Wolf-Ferrari
Lucieta - Judith Hambley (1876-1948)
Margarita - Mary Louise Burke
Lunardo - David Snable

From Act I of "Manon" Jules Massenet
Lescaut - Michel Gervais (1842-1912)
Manon - Janet Nichol

From Scene I of "Trouble in Tahiti" Leonard Bernstein
Sam - Randal Lecky (b.1918)
Dinah - Judith Hambley

From Act I of "The Merry Wives of Windsor" Otto Nicolai
Falstaff - Lothar Backman (1810-1849)
Mrs. Ford - Judith Holswick
Mrs. Page - Patricia Smy

Stage Manager: George Cotton
Lighting Technician: Rob Hallam
Costumes: Betty Kolodziej

THE DEPARTMENT OF MUSIC
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presents

LAWRENCE FISHER, violin HELMUT BRAUSS, piano

Wednesday, December 10, 1975 at 8:00 p.m.
Convocation Hall, Arts Building

SONATA, OP. 8 (1865) Edvard Grieg
(1843-1907)

Allegro con brio
Allegretto quasi andantino
Allegro molto vivace

SONATE, OP. 139 Max Reger
(1873-1916)

Con passione
Largo
Vivace
Andante con variazioni

INTERMISSION

SONATE, OP. 9 (1904) Karol Szymanowski
(1882-1937)

Allegro moderato
Andantino tranquillo e dolce
Allegro molto quasi presto



THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

January to April, 1976

Concert Season

All concerts listed in this brochure are free and are held in Convocation Hall, Arts Building, The University of Alberta Campus, unless otherwise stated. In addition to the concerts listed below, the Department of Music also sponsors numerous recitals by student soloists at both the graduate and undergraduate level. For further details about all concerts, write to the Department of Music, The University of Alberta, or telephone 432-3263.

Programs are subject to cancellation or change without notice.

Schedule of Events

<i>Fri., January 9</i> 8:30 p.m.	Graduate Recital—Karl-Heinrich Rose, organist. All Saints' Cathedral.	<i>Wed. and Thurs., March 3 and 4</i> 8:00 p.m.	The Voice/Opera Division of the Department of Music presents Leonard Bernstein's "Trouble in Tahiti" and Puccini's "Gianni Schicchi". The performances are under the musical direction of Alfred Strombergs and the stage direction of Alan Ord and will be accompanied by the St. Cecilia Opera Orchestra. Tickets will be available from the Department of Music office, Fine Arts 3-82, and at the door.
<i>Thurs., January 15</i> 8:00 p.m.	Graduate Recital—Arthur Bray, pianist.		
<i>*Wed., January 21</i> 8:30 p.m.	The Edmonton Chamber Music Society presents The Canadian Brass. Members only.		
<i>Fri., January 23</i> 8:00 p.m.	Graduate Recital—David Zweifel, violinist.	<i>Sat., March 6</i> 8:00 p.m.	Staff Recital—Merla Aikman, mezzo-soprano, and Harold Wiens, baritone.
<i>Sun., January 25</i> 8:00 p.m.	Exploration Series—Department of Music staff and students present Leclair's Trio Sonata in D; Pfitzner's Six Studies for Piano; Loeffler's Pieces for Oboe, Viola and Piano; and Wolf's Michelangelo Lieder.	<i>Sun., March 7</i> 8:00 p.m.	Exploration Series—Department of Music staff and students present A Selection of American Choral Music; Berkeley's Horn Trio; and Brahms' Quintet for Piano and Strings.
<i>*Wed., February 4</i> 8:30 p.m.	The Edmonton Chamber Music Society presents the Tel Aviv String Quartet. Members only.	<i>Sun., March 14</i> 8:00 p.m.	Staff Recital—Claude Kenneson, Professor of Music, solo cellist.
<i>Fri., February 6</i> 8:00 p.m.	Piano students of Helmut Brauss of the Department of Music present a Two-Piano Recital.	<i>Tues., March 16</i> 8:00 p.m.	Graduate Recital—Elaine Dobek, pianist.
<i>Sun., February 8</i> 8:00 p.m.	The St. Cecilia Orchestra of the Department of Music, conducted by Michael Bowie, Associate Professor of Music.	<i>*Wed., March 17</i> 8:30 p.m.	The Edmonton Chamber Music Society presents the Duo Barbirolli. Members only.
<i>Wed., February 11</i> 8:30 p.m.	Staff Concert—The University of Alberta String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; Claude Kenneson, violoncello).	<i>Thurs., March 18</i> 8:00 p.m.	The University of Alberta Stage Band, conducted by Fordyce Pier, Assistant Professor of Music.
<i>Sun., February 15</i> 3:00 p.m.	The Symphonic Wind Ensemble of the Department of Music, conducted by Fordyce Pier, Assistant Professor of Music.	<i>Sat., March 20</i> 8:00 p.m.	The University of Alberta Concert Choir, conducted by Larry Cook, Assistant Professor of Music.
<i>Sat., February 21</i> 8:00 p.m.	The University of Alberta Madrigal Singers in Concert, conducted by Larry Cook, Assistant Professor of Music.	<i>Mon., March 22</i> 8:00 p.m.	A Recital of Chamber Music presented by students in the Department of Music.
<i>Sun., February 22</i> 8:00 p.m.	Staff Recital—Helmut Brauss, Professor of Music, pianist.	<i>Sun., March 28</i> 3:00 p.m.	The University of Alberta Concert Band, conducted by Ernest Dalwood, Assistant Professor of Music.
		<i>Mon., March 29</i> 8:00 p.m.	Graduate Recital—Robert Klakowich, harpsichord.
		<i>*Wed. and Fri., April 14 and 16</i> 8:00 p.m.	The Richard Eaton Singers conducted by Larry Cook, Assistant Professor of Music, presents The St. Matthew Passion by J. S. Bach. All Saints' Cathedral. (There will be an admission charge.)

* indicates concert by non-Department of Music organizations, or concerts not sponsored by the Department of Music.

THE DEPARTMENT OF MUSIC
OF

THE UNIVERSITY OF ALBERTA

presents

MARIANNE CAREFOOT, flute

ROBERT KLAKOWICH, harpsichord and piano

Sunday, January 11, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Sonata in G minor, BWV 1020 (c.1720)

Allegro Moderato

Adagio

Allegro

Johannes Sebastian Bach
(1685-1750)

Night Soliloquy, 1938

Kent Kennan
(b. 1913)

Concertino, Op. 107

Cécile Chaminade
(1857-1944)

INTERMISSION

Suite Modale, 1956

Moderato

L'istesso

Allegro grocoso

Adagio - Allegro deciso

Ernest Bloch
(1880-1959)

Sonata in G Minor

Adagio

Allemande

Sicilienne

Presto

Le Lutin

Michel Blavet
(1700-1768)

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

CANADIAN BRASS

Frederick Mills, trumpet

Ronald Romm, trumpet

Eugene Watts, trombone

Graeme Page, horn

Charles Daellenbach, tuba

PROGRAM

PRELUDE AND FUGUE IN B FLAT MINOR Johann Sebastian Bach
(From Well Tempered Clavier, Book II) (1685-1750)
arr. Malcolm Forsyth

CONSORT MUSIC OF THE RENAISSANCE AND BAROQUE
Reveye Venir du Printans Claude le Jeune
(1530-1600)
arr. Irving Rosenthal

Aria Johann Joseph Fux
Gigue (1660-1741)
arr. Verne Reynolds

TRUMPET SONATA IN C MAJOR Henry Purcell
(From Sonata for Trumpet and Strings) (1659-1695)
Pomposo arr. Frederick Mills
Adagio
Presto

DIVERTIMENTO (1970) Karel Husa
Overture (b. 1921)
Scherzo
Song
Slovak Dance

NOMADIC FIVE (1974) Eldon Rathburn
(Commissioned by the Canadian Brass with the assistance of the Canada Council)

INTERMISSION

TOCCATA AND FUGUE IN D MINOR Johann Sebastian Bach
(1685-1750)
arr. Frederick Mills

DIVERTIMENTO (1973) Violet Archer
Promenade (b. 1913)
Contemplation
Paean
Interlude
Rondino

GOLLIWOG'S CAKEWALK Claude Debussy
(1862-1918)
arr. Frederick Mills

THE FAVORITE Scott Joplin
(1868-1917)
arr. Charles Daellenbach

DAYS BEFORE YESTERDAY Larry Crosley

FUGUE IN G MINOR ("LITTLE") Johann Sebastian Bach
(1685-1750)
arr. Ronald Romm

Wednesday, January 21, 1976

8:30 p.m.

Programs courtesy of: Melody Lane Records Ltd.

10409 Jasper Avenue

Phone 422-8712

Next concert: Tel Aviv Quartet, February 4, 1976.

Convocation Hall
The University of Alberta

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, January 25, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

SONATE a TROIS (c. 1730) Jean Marie Leclair "l'aine"
(1697-1764)

Adagio
Allegro
Sarabande
Allegro assai

Joan Pecover, flute
Robert Klakowich, harpsichord
Barbara Morris, cello

SIX STUDIES, OPUS 51 (1942) Hans Pfitzner
(1869-1949)

Nicht schnell
Kräftig elastisch
Gemächlich
Bewegt
Wuchtig
Langsam

Helmut Brauss, piano

INTERMISSION

TRIO FOR VIOLIN, HORN AND PIANO,
OPUS 44 (1956) Lennox Berkeley
(b. 1903)

Allegro
Lento
Theme and Variations

Lawrence Fisher, violin
Gloria Ratcliffe, French horn
Alexandra Munn, piano

MICHELANGELO LIEDER (1897) Hugo Wolf
(1860-1903)

Wohl denk' ich oft
Alles endet, was entstehet
Fühlt meine Seele

Alan Ord, Bass-Baritone
Alfred Strombergs, piano

The next concert in this series: Sunday, March 7, 1976. The program will include a Selection of American Choral Music, Loeffler's "Pieces for Oboe, Viola and Piano" and Brahms' Quintet for Piano and Strings.

PROGRAM NOTES

Jean Marie Leclair "l'aine" (1697-1764), the son of a master lace maker at Lyons, possibly began his career as a dancer. Although he was active as a ballet master, he won brilliant success in Paris at the **Concert Spirituel** and at court from 1728-1736, as a composer and violinist. After 1736 he retired from concert life in order to devote himself to teaching and composing. Late one evening in 1764, close to his own door, he met death violently by assassination, and neither motive nor murderer were ever discovered, though it is possible that his wife was responsible.

Leclair, who in the words of Manfred Bukofzer was "the greatest French master of the solo and trio sonata," achieved a fusion of the distinctive French and Italian styles prevalent at the time. His five books of sonatas (written from 1723 onward) contain few programmatic hints, a common trait in the music of his French contemporaries, and adopt Italian tempo markings. He adhered to the late baroque sonata form, with rudimentary recapitulation of a single theme; and occasionally he tied movements together by means of similar thematic material. His music is "distinguished for the sustaining power of its long sequential phases, the graceful tenderness of its melodies, its rhythmic subtlety, and the fiery pathos of its harmonies. Leclair fused the outstanding virtues of the two national styles into an imaginative style of his own, unmatched either in French or in Italian music." (Bukofzer)

—Brian Gillingham

* * * *

Like Richard Strauss, the German composer Hans Pfitzner (1869-1949) was a contemporary of Hindemith, Bartok and Schoenberg. But while the music of the latter composers pointed in a revolutionary way toward the future, Pfitzner's composing was deeply rooted in the post-Wagnerian tradition which rejected the new expression, atonalism. But Pfitzner's contribution was not epigonal. Like Max Reger, he developed his own musical language, one which was harmonically bold even though strongly based on tonality and conservative in many respects. He has been labeled the most "Germanic" composer after Wagner, and a reading of his published ideas on the esthetic aims of music suggests that he might have endorsed this categorizing since his philosophical viewpoint seems to derive from Wagner and Schopenhauer. Though Pfitzner did not enjoy the universal acclaim accorded to Strauss, he was unquestionably acknowledged as a composer of importance during his own time in his own world. (Among his works which received many performances in Europe: five operas, including the well-known "**Palestrina**", works for soloists, chorus and orchestra several symphonies and concertos, three string quartets and other chamber music, more than one hundred songs.) International recognition has been slow to come, and it is to be hoped that history will award Pfitzner the place he deserves as a significant composer during a time of transition in music.

His output for piano solo is small, consisting of a **Concerto, Opus 31, Five Piano Pieces, Opus 47** (premiered by Walter Gieseking) and the present **Six Studies, Opus 51**.

Like the etudes of Chopin, the Six Studies have the stature of well rounded concert pieces even though each deals with a specific technical or musical problem. The first is rich in hidden melodic lines which must be detected and emphasized in performance; the second and fourth pieces deal with technical problems; number three is an intricate melodic study of chromaticism, and number five exploits rhythmic ambiguity. The set concludes with a serene and tranquil trill study, a poetic vision rather than an etude.

—Helmut Brauss

* * * *

Although born and raised in England, Lennox Berkeley (b. 1903) took up the serious study of music in Paris as a pupil of the famed Nadia Boulanger. Thus the English academic and folksong traditions played a lesser part in his musical training than they did in the artistic formation of other British composers of his generation. As might be expected, then, his earlier works show affinities with other composers whose pens were scribbling the outlines of the future—Poulenc and Stravinsky, for example. But, like Brahms before him, Berkeley withdrew many of the efforts of his apprentice years, leaving principally the output of the years beginning 1939-1940, which saw the production of the **Serenade for Strings and the Symphony**. The latter is one of Berkeley's really important pieces, a demonstration of considerable lyrical expression and of an authentic musical personality. This increased lyricism is developed in subsequent works, in a number of effective works for voice and chorus, in other orchestral sets, and in chamber music. The **Trio for Horn, Violin and Piano, Opus 44**, copyrighted in 1956, is a composition of considerable power and pungency. It displays effective writing for all instruments, particularly the piano, and is a solid contribution to a literature heretofore dominated by the landmark E-flat trio of Brahms.

—Lawrence Fisher

* * * *

In March of 1897, Hugo Wolf set to music three of Robert-Tornow's translations of poems by Michelangelo. These were to be his last songs for in less than four months, Wolf suffered a complete mental breakdown never to recover. The poetry of Michelangelo has been set to music by a number of composers including Arcadelt, Britten, Dallapiccola and Strauss.

The first song "**Wahl denk' ich oft**" is a statement about Michelangelo's past and present life: "I often ponder on the life behind me, careless I live . . . what mortal then did think of me or mind me . . . now I'm loved and love, the people know me!" "**Alles endet, was entstehet**", finds Michelangelo in a fatalistic mood concerned with the unavoidability of death: "All Creation once must perish, friends, relations, all we cherish . . . We must pay to Death his due, all the hope our bosom nourished, all we lived for, loved and cherish, all Creation once must perish." It is not until the closing line of "**Fühlt meine Seele**" that one realizes this to be a love song: "Oh, does my spirit feel the long sought light of God who gave me life? Is it other spheres that shed their glory o'er this vale of tears and now delight my heart with memories bright? Is it a voice, a dream or spell, that haunts the soul and fills mine eyes with tears, my trembling heart with aching fears that never before it knew? All that I long for, weep for as mine own . . . I ask a yea or nay with heart despairing, and I must, mistress, blame thy glorious eyes."

—Alan Ord

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE TEL AVIV STRING QUARTET

with Yona Ettlinger, Clarinet

Chaim Taub, violin

Yafim Boico, violin

Daniel Benyamini, viola

Uzi Wiesel, violoncello

PROGRAM

QUARTET NO. 4, OPUS 32 (1923) Paul Hindemith
(1895-1963)

Lebhaftes Halbes

Sehr langsam, aber immer fließend

Kleiner Marsch (Vivace, sempre crescendo)

Passacaglia; Fugato (So schnell wie möglich)

QUARTET IN B FLAT MAJOR

K. 589 Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Larghetto

Menuetto (Moderato)

Allegro assai

INTERMISSION

QUINTET FOR CLARINET AND STRINGS IN
B MINOR, OPUS 115 Johannes Brahms
(1833-1897)

Allegro

Adagio

Andantino; Presto non assai, ma con sentimento

Con moto

Mariedi Anders Artists Management, Inc.
535 El Camino del Mar
San Francisco, California 94121 U.S.A.
(415) 752-4404

8:30 p.m.
Wednesday, February 4, 1976

Convocation Hall
The University of Alberta

Programs courtesy of: Baker Centre Optical
10025 - 106 Street
Phone 429-2181

Guardian Optical
10240 - 124 Street
Phone 488-1032

Next concert: The Duo Barbirolli with George Zukerman, March 17, 1976

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents a

TWO-PIANO RECITAL

Friday, February 6, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Duettino concertante after the Finale of Mozart's
Piano Concerto K. 459

Ferruccio Busoni
(1866-1924)

Judith Loewen - Eileen Keown

Fugue in C Minor K.426 (1783)

Wolfgang Amadeus Mozart
(1756-1791)

Joy Hoyano - Karolee Kent

Andantino varie for Pianoforte Duet in B Minor
Op. 84 No. 1, DV 823

Franz Schubert
(1797-1828)

Beverly Howell - Janet Simon

Rondo in C major Op. 73 (1828)

Frédéric Chopin
(1810-1849)

Paul Dykstra - Frank Pellizzari

INTERMISSION

Concertino Op 94

Dimitry Shostakovich
(1906-1975)

Carlene Mercer - Cedric Abday

En blanc et noir (1915)
Avec emportement
Lent, sombre
Scherzando

Claude Debussy
(1862-1918)

Donna Schmidt - Pamela Braaten

Scaramouche (1939)

Darius Milhaud
(1892-1974)

I Vif

II Modéré

III Brasileira - Mouvt de Samba

Ina Dykstra - Paul Verville

The Department of Music gratefully acknowledges the participation of former students as guest artists: Judith Loewen, Eileen Keown and Paul Verville.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THERESA STARCHUK

in a

LECTURE-RECITAL ON CONTEMPORARY MUSIC FOR THE PIANO

Sunday, February 8, 1976 at 2:30 p.m.

Fine Arts 1-23

Variations pour piano (1964)

Jacques Hétu
(b.1938)

Introduction - maestoso

Variation I - Vivace

Variation II - Adagio

Variation III - Andante

Variation IV - Allegro molto

Klavierstück, Op 33a (1932)

Arnold Schönberg
(1874-1951)

Passacaglia (1961)

Kelsey Jones
(b.1922)

Andante

Allegro

INTERMISSION

Toccata (1957)

Barbara Pentland
(b.1912)

Allegro con brio - poco mono mosso -

Adagio - Allegro con brio

Sonatas and Interludes for prepared piano (1936-'38)

John Cage
(b.1912)

Sonata I

Sonata II

Sonata III

Sonata XIV

Sonata XV

Sonata XVI

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

LORNA PATERSON, pianist

assisted by

ELINOR LAWSON, pianist

Monday, February 9, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Sonata in E-flat major No. 52 (1798)

Franz Joseph Haydn
(1732-1809)

Allegro

Adagio

Finale (Presto)

Two Etudes

Alexander Scriabin
(1872-1915)

Opus 2, No. 1 in C-sharp minor (1893)

Opus 8, No. 1 in C-sharp major (1895)

Ballade in F minor, Opus 52 (1842)

Frédéric Chopin
(1810-1849)

Concerto No. 3 in C minor, Opus 37 (1800)

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo (Allegro)

Elinor Lawson, second piano

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

DOUGLAS JAHNS

bassoon

Tuesday, February 10, 1976 at 5:15 p.m.

Convocation Hall, Arts Building

Neuf Pièces Brèves Pour Basson Et Piano

Pierre Max Dubois
(b. 1930)

- I. Pomposo
- II. Sicilienne
- III. Vivo
- IV. Menuet
- V. Pastorale
- VI. Allegretto
- IX. Vivo

Ina Dykstra, piano

Sonate for Bassoon and Piano (1938)

Paul Hindemith
(1895-1963)

- I. Leicht Bewegt
- II. Langsam
- III. Marsch

Pamela Braaten, piano

Quartet No. 3 in B-flat major, Opus 40
Allegro Moderato

Franz Danzi
(1763-1826)

Denis Letourneau, violin
Susanne Letourneau, viola
Fiona Hanley, cello

Capriccio, Opus 14

Ina Dykstra, piano

Julius Weissenborn
(1837-1888)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Jahns.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

The University of Alberta String Quartet

THOMAS ROLSTON, violin
LAWRENCE FISHER, violin

MICHAEL BOWIE, viola
CLAUDE KENNESON, cello

Wednesday, February 11, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

QUARTET IN G MAJOR,
K. 387 (1782) Wolfgang Amedeus Mozart
(1756-1791)

Allegro vivace assai
Menuetto
Andante cantabile
Molto allegro

FIFTH QUARTET (1934) Bela Bartók
(1881-1945)

Allegro
Adagio
Scherzo—Alla bulgarese
Andante
Allegro vivace

I N T E R M I S S I O N

QUARTET IN G MINOR, OPUS 10 (1893) Claude Debussy
(1862-1918)

Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré; Très mouvementé et avec passion

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

GERALD ONCIUL

French horn

assisted by

Judy Loewen

piano

Thursday, February 12, 1976 at 5:15 p.m.

Convocation Hall, Arts Building

Morceau de Concert

Camille Saint Saëns
(1835-1921)

Sonate

Massig bewegt
Ruhig bewegt
Lebhaft

Paul Hindemith
(1895-1963)

Reveries

Alexander Glazunoff
(1865-1936)

INTERMISSION

Brass Trio

Prelude
Air
Scherzo
Finale

Arthur Frackenpohl
(b.1924)

Roy Townend, trumpet
David Archer, trombone

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr. Onciul.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

Sunday, February 15, 1976 at 3:00 p.m.

Convocation Hall, Arts Building

CHESTER William Schuman

THE RED PONY Aaron Copland

1. a. Dream March
- b. Circus Music
2. Walk to the Bunkhouse
3. Grandfather's Story
4. Happy Ending

INTERMISSION

SECOND SUITE IN F FOR MILITARY BAND Gustav Holst

1. March
2. Song without Words "I'll love my love"
3. Song of the Blacksmith
4. Fantasia on the "Dargason"

SOLERIANA Carlos Surinach

- Introduction: Moderato
- Differentia 1: Piu Mosso
- Differentia 2: Allegro
- Differentia 3: Larghetto
- Differentia 4: Allegretto
- Differentia 5: Andantino
- Differentia 6: Agitato (attacca)
- Differentia 7: Vivace

THE UNIVERSITY OF ALBERTA
SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

PICCOLO

Doreen Beck

FLUTE

Marianne Carefoot
Cheryl Achtymichuk

OBOE

Hiromi Takahashi
Wilda Neal

CLARINET

John Mahon (E-flat clarinet)
James Pinchin
Ronald Hartwell
Janet Andrews
Carl Derfler (piano)
Ruth Rowell

ALTO SAXOPHONE

Laurelie Nattress
Lincoln Frey

TENOR SAXOPHONE

Ken Myers (soprano saxophone)

BARITONE SAXOPHONE

Rick Hart

BASSOON

Douglas Jahns

BASS CLARINET

Heather Mazur

FRENCH HORN

Gerry Onciul
Linda Smyth
Mary Fearon
William Dust

CORNET

Neil Corlett
Roy Townend
Kathy Jowett
Robin Speers

TRUMPET

Rick Fossey
Maureen Marchak

TROMBONE

Mark Johnson
Jeff Curry

BASS TROMBONE

Chris Taylor

TUBA

Phillip Davidson
Karen Fitzsimons

STRING BASS

Stuart Millman

PERCUSSION

John McCormick
Tom Parada
Lynn Welling
Ichiro Rujinaga

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
THE STUDIO OF MRS. MERLA E. AIKMAN
in
" A MUSICAL POTPOURRI "
assisted by
NORMA S. CUTRER, pianist
Sunday, February 15, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Alma del Core
Where the Bee Sucks

Antonio Caldara
Thomas A. Arne

WARREN ALBERS

Recitative - Nulla temer
Aria - Generoso chi sol brama

Scipione
George Frederick Handel

PATRICIA HAWTHORNE

Intermezzo
Aufträge

Robert Schumann

SHEILA WHYBROW

Cancion del Amor Triste
Quiero ser Hombre
La Señora Luna

Ernesto Lecuona

MARY LOUISE BURKE

In diesen Hielgen Hallen
(Die Zauberflöte)

Wolfgang Amadeus Mozart

DAVID SNABLE

All mein gedanken
Nacht
Schlagende Herzen

Richard Strauss

JANET NICHOL

I N T E R M I S S I O N

La Partida
Screnata Gitana

Fermin M. Alvarez
Miguel Sandoval

KATHY MEGLI

An die ferne Geliebte, Opus 98

Luwig van Beethoven

DONALD JAMES

Me voici dans sa Boudoir
(Mignon)

Ambroise Thomas

MARY LOUISE BURKE

Three Selections from "Seis Canciones Infantiles"

Jesus Guridi

DAVID SNABLE

Il est doux, il est bon
(Herodiade)

Jules Massamet

JANET NICHOL

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

GEOFFREY HODGKINSON

piano

Monday, February 16, 1976 at 5:15 p.m.

Convocation Hall, Arts Building

Mazurka No. 3 in B major, Opus 41 (1839)	Frédéric François Chopin
Mazurka No. 3 in C-sharp minor, Opus 50 (1841)	(1810-1849)
Nocturne No. 1 in B major, Opus 62 (1846)	

Sonata in F major, K.332 (1778)	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Adagio	
Allegro assai	

Partita No. 2 in C minor (1727)	Johann Sebastian Bach
Sinfonia	(1685-1750)
Allemande	
Corrente	
Sarabande	
Rondeau	
Capriccio	

Scenes d'Enfants (1915)	Federico Mompou
Cris dans la rue	(b.1893)
Jeux sur la plage	
Jeu	
Jeu	
Jeunes filles au jardin	

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

ROY TOWNEND

trumpet

assisted by

Laurel Nichol

piano

Tuesday, February 17, 1976 at 5:15 p.m.

Convocation Hall, Arts Building

Preludio, Aria e Scherzo

Ennio Porrino
(b.1910)

Concertino
Allegro
Prestissimo
Allegro

Giuseppe Torelli
(1658-1709)

Concertino Opus 29 (1938)
II. Andante semplice
III. Rondo Vivace

Knudage Riisager
(b.1897)

INTERMISSION

Sonata Opus 29
Allegro ben marcato
Slowly
Rondo

Burnet Tuthill
(b.1888)

Symphony for Brass Quintet, Opus 5 (1911)
I. Moderato

Victor Ewald

Neil Corlett, trumpet
Mary Fearon, french horn
John McPherson, trombone
Phil Davidson, tuba

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr. Townend.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

" A RECITAL OF 19th CENTURY MUSIC FOR WOODWIND AND PIANO "

Wednesday, February 18, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Drei Romanzen for Flute and Piano, Opus 94	Robert Schumann
Nicht schnell	(1810-1856)
Einfach, innig	
Nicht schneu	

Beverly Vivian, flute
Michel Gervais, piano

Sonata No. 2 for Clarinet and Piano, Opus 120	Johannes Brahms
Allegro amabile	(1833-1897)
Appassionato, ma non troppo Allegro	
Andante con moto - Allegro non troppo	

John Mahon, clarinet
Karen McNaughton, piano

INTERVAL

Trio for Piano, Oboe and Horn, Opus 188	Carl Reinecke
Allegro moderato	(1824-1910)
Scherzo - molto vivace	
Adagio	
Finale - Allegro ma non troppo	

Karen McNaughton, piano
Hiromi Takahashi, oboe
Gerald Onciul, French horn

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

JEFFREY PAUL CURRY

trombone

Thursday, February 19, 1976 at 5:15 p.m.

Convocation Hall, Arts Building

Concert Piece No. 5

Vladislav Blazewitch
(1881-1942)

Jane Titley, piano

Adagio from Symphony No. 3, Opus 78 (1886)

Camille Saint Saëns
(1835-1921)
(Arr. Ken Murley)

David Archer, trombone
Mark Johnson, trombone
John Thompson, bass trombone

Pièce en fa mineur (1933)

Florentin Morel

Jane Titley, piano

INTERMISSION

Chamber Concerto No. 2, Opus 6 (1959)
(In three movements)

Douglas Townsend
(b.1921)

Anne Pelletier, violin
Greg Olson, violin
Neil Hughes, viola
Barbara Morris, cello

Three Pieces

Ludwig Maurer
(1789-1878)

- I. Maestoso alla Marcia
- II. Andante con moto
- III. Allegro grazioso, un poco agitato

Roy Townend, trumpet
Robin Speers, trumpet
Linda Smyth, french horn
John Thompson, bass trombone

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Curry.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

HELMUT BRAUSS

piano

Sunday, February 22, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

CHACONNE IN G MAJOR George Frederick Handel
(1685-1759)

FANTASY IN D MINOR,
K. 397 (1782) Wolfgang Amadeus Mozart
(1756-1791)

VARIATIONS IN F MINOR (1793) Joseph Haydn
(1732-1809)

SONATA QUASI UNA FANTASIA IN C SHARP MINOR,
OPUS 27, NO. 2 (1801) Ludwig van Beethoven
(1770-1827)

Adagio Sostenuto
Allegretto
Presto

INTERMISSION

SONATA IN F MINOR, OPUS 5 (1853) Johannes Brahms
(1833-1897)

Allegro maestoso
Andante: Andante espressivo
Scherzo: Allegro energico
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

SHARON BECKSTEAD

organist

assisted by

Wendy Grasdal

trumpet

Monday, February 23, 1976 at 8:30 p.m.

All Saints' Cathedral

Fantasia in C minor, BWV 562
Fugue in G minor, BWV 578

Johann Sebastian Bach

Sonata No. 2 in C minor, Opus 65
Grave
Allegro maestoso vivace
Allegro moderato

F. Mendelssohn-Bartholdy

Berceuse (sur les paroles classiques)
Carillon (sur la sonnerie du Carillon de la
Chapelle du Château de Longpont)

Louis Vierne

INTERMISSION

Prélude, Fugue et Variation

César Franck

Passacaglia for Trumpet and Organ (1975)

Ronald Hannah

Toccata and Fugue in D minor, Opus 129

Max Reger

GIANNI SCHICCHI

GIACOMO PUCCINI

TROUBLE in TAHITI

LEONARD BERNSTEIN

2-ONE ACT OPERAS

presented by

THE UNIVERSITY
OF ALBERTA
DEPARTMENT OF MUSIC

WEDNESDAY MARCH 3
THURSDAY MARCH 4

AT 8:00 P.M.
CONVOCATION HALL
ARTS BUILDING

TROUBLE in TAHITI

An Opera in one act*

words and music by
Leonard Bernstein

CAST in order of appearance

THE TRIO, a Greek Chorus born of the
dance-band Tradition Jennifer Scragg,
David Speers, Michel Gervais

SAM, a business man Randal Lecky

DINAH, Sam's wife Judith Hambley

The action is in any American City and its suburbs, 1976.

- Scene I — Breakfast at home
- Scene II — Sam's office in the city
- Scene III — Dinah at the Psychiatrist's office
- Scene IV — City street
- Scene V — The locker room at the gym
- Scene VI — The hat shop
- Scene VII — at home after dinner

*Produced by permission of G. Schirmer, Inc.

GIANNI SCHICCHI

A comic opera in one act

Music by
GIACOMO PUCCINI

libretto by
Giovacchino Forzano
(Sung in English)

CAST in order of appearance

The relatives of Buoso Donati

ZITA, called the "Old Woman",
a cousin to Buoso Mary Louise Burke

SIMONE, a cousin to Buoso David Snable

RINUCCIO, Zita's nephew,
in love with Lauretta Nigel Lemon

MARCO, Simone's son Michel Gervais

La CIESCA, Marco's wife Judith Holswick

GHERARDO, Buoso's nephew David Speers

NELLA, his wife Janet Nichol

BETTO, a cousin to Buoso Donald James

GHERARDINO, Gherardo and Nella's son Jeff Curry

GIANNI SCHICCHI, a peasant George Cotton

LAURETTA, his daughter Sandra Gavinchuk

MASTER SPINELLOCCIO, physician }
AMANTIO DI NICOLAO, notary' } Lothar Backman

PINELLINO, shoemaker Robert Mast

GUCCIO, a dyer Jeff Curry

The action takes place in 1299, in Florence, in Buoso's mansion.

CONDUCTOR, Alfred Strombergs

DIRECTOR, Alan Ord

DESIGNER, Terry Gunvordahl

PRODUCTION STAFF

Stage Manager Robert Hallam

Assistant Stage Manager Ronald Proctor

Property Mistress Jill Lockwood

Electrician Anita Noel

Technical Crew Debra Angell

Assistant Designer Robert Hawrelak

Costumes made by Betty Kolodziej

Millinery by Mary Louise Cox

Set built by Richard Sims

Scene painting by Luke Ho

Rehearsal pianists Teresa Cotton, Judy Loewen

The Department of Music gratefully acknowledges the assistance and cooperation of:

The Department of Drama
Edmonton Opera Association
Edmonton Telephones
Cargo Canada
ITV
Studio Theatre
Deelers Antiques

PROGRAM NOTES

Shortly before the world premiere of **Trouble in Tahiti** on June 12, 1952, Leonard Bernstein had this to say about his work: "It's a lightweight piece. The whole thing is popular-song inspired and the roots are in musical comedy, or, even better, the American musical theatre."

A suburban couple, Dinah and Sam, have drifted apart without knowing why. Both are dissatisfied, vaguely longing to repair their relationship but not knowing quite how. Dinah's confused state of mind is described in her visit to the psychiatrist. Sam leaves his office after various encounters which show up his faults. They meet accidentally on the street and make excuses why they can't have lunch together, and reflect again on why they cannot communicate.

After winning a handball tournament, Sam sings of his philosophy of success, but as he says, even successful people have to pay through the nose for what they get; even he has to pay, for he has to go home.

After attending the movie "Trouble in Tahiti" by herself, Dinah gets carried away in her description of it at the hat shop. At home, the couple make one more abortive try at understanding each other, and in a depressed and reflective mood go off to see "Trouble in Tahiti."

At various junctures the smiling, sophisticated trio comment sardonically on the blessed state of suburban life in any American city.

Gianni Schicchi is the last and most successful of the three one-act operas that make up Puccini's Triptych, the other two being **Il Tabarro** and **Suor Angelica**. It is based on an incident that is actually supposed to have happened in Florence, in the year 1299. Dante, who may well have known the jolly swindler Schicchi personally, put him, in the thirtieth canto of the **Inferno**, into the eighth circle of Hell among thieves, panders, and other such.

When the opera opens, the wealthy Buoso has just died, and a gang of his relatives is hanging vultuously about the bed. Rumor has it that old Buoso has left everything to the monks of a monastery. They search frantically for the will and their worst fears are realized.

Young Rinuccio is in love with Lauretta, the daughter of Gianni Schicchi, and Gianni is a shrewd peasant of infinite resourcefulness. Secretly Rinuccio has sent for Gianni Schicchi, but when the relatives learn that Schicchi is coming they vehemently protest that a peasant

THE ST. CECILIA OPERA ORCHESTRA 1976

Violins	R. Hyrciw (Leader for "Trouble in Tahiti")	
	A. Pelletier (Leader for "Gianni Schicchi")	
	R. Miskey	G. Hill
	S. Shadick	J. Fumagalli
	A. Chard	A. Murray
	D. Vaasjo	G. Olson
Violas	N. Hughes	S. Letourneau
	E. Morris	H. J. Saumer
	B. McLean	P. Gladstone
Cellos	B. Morris	F. Harley
Basses	J. Taylor	R. Miller
Flutes	D. Beck	B. Wall (also Piccolo)
Oboes	H. Takahashi	W. Neal
Clarinets	J. Mahon	R. Hartwell
		H. Mazur (also Bass Clarinet)
Bassoon	D. Jahns	
Horns	G. Onciul	L. Smith
Trumpets	N. Corlette	R. Townsend
Trombones	D. Archer	J. Thompson
Tuba	P. Davidson	
Timpani & Percussion	T. Parada	J. McCormick
Piano	T. Cotton	

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, March 7, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

A SELECTION OF AMERICAN CHORAL MUSIC

Magnificat in C Major	Charles Theodore Pachelbel (1690-1750)
Lamentation Over Boston	William Billings (1746-1800)
Tenting Tonight	Walter Kittredge (arr. Leonard Van Camp)
God's Bottles	Randall Thompson (b. 1899)
Simple Gifts	Traditional (arr. Aaron Copland)
Psalms 67	Charles Ives (1874-1954)

The University of Alberta Concert Choir
Larry Cook, conductor

TWO RHAPSODIES FOR OBOE, VIOLA AND PIANO (1905)

Charles Martin Loeffler
(1861-1935)

(After Poems by Rollinat)

L'Etang
La Cornemuse

Dayna Fisher, oboe
Michael Bowie, viola
Janet Scott, piano

INTERMISSION

QUINTET, OPUS 34 (1864) Johannes Brahms (1833-1897)

Allegro non troppo
Andante, un poco Adagio
Scherzo—Allegro
Finale—Poco sostenuto—Allegro non troppo

The University of Alberta String Quartet

Thomas Rolston, violin	Michael Bowie, viola
Lawrence Fisher, violin	Claude Kenneson, cello
Isobel Moore, piano	

PROGRAM NOTES

The choral selections on tonight's program were chosen in recognition of the American Bicentennial and each illustrates some particular aspect of American choral composition, although the group as a whole is in no way a representative historical survey. Charles Theodore Pachelbel (born in Stuttgart) was the son of Johann Pachelbel, the renowned south German composer who was also god-father to J.S. Bach's older sister. Charles settled in Boston around 1733 (later moving to Newport, New York, and finally to Charleston) and in early January and March of 1736 gave concerts in New York—the earliest documented concerts in that city. The **Magnificat**, for double choir, was included on those concerts.

William Billings was one of the first important native composers in the U.S., and was active as a music educator as well. He characteristically had the principal melody sung by the tenors, and some other parts duplicated at the octave resulting in a thick, full texture. The **Lamentation**, occasioned by the Boston "Massacre", is a clever paraphrase of Psalm 137 (By the waters of Babylon . . .), the lament of the Israelites during the Babylonian captivity.

Without a doubt the best-known song to emanate from the American Civil War is the "Battle Hymn of the Republic". Another song, "Tenting Tonight", was almost equally popular in its time—and was sung by men on both sides of the conflict. Written in 1862 by Walter Kittredge, an otherwise obscure ballad singer, the sentimental ballad sold over 100,000 copies by the end of the war.

After the Civil War the next major disaster to descend upon the U.S. was prohibition. The text of "God's Bottles" is taken from a pamphlet issued by the National Women's Christian Temperance Union. The earnestness of the text and the whimsy of Thompson's musical setting (1932) combine to form an irresistible punch.

"Simple Gifts" is a folk-like song of the Shakers, formerly a small, religious sect in Pennsylvania. The melody was immortalized by Aaron Copland (b. 1900) in the ballet **Appalachian Spring** (1944) and re-used in his **Old American Songs** (1952). Recently the melody has also become associated with "The Lord of the Dance".

Charles Ives is often considered America's most individual and innovative composer, although his profession was not music; he was a successful insurance executive. The **Sixty-seventh Psalm**, written in 1898, begins with three-part treble voices in C Major, and three-part male voices in G Minor. A short fugal section in F Major follows (thus the whole first part could be considered an extended dominant-ninth to the fugato). The opening material returns, and the Psalm ends peacefully in chant style—still with both keys sounding to the very end.

* * * *

—Larry D. Cook

Charles Loeffler, an American of Alsatian birth, gives (in the words of Lawrence Gilman) "the truest account of his temperament when he is translating into music some poem of Verlaine or Beaudelaire filled with brooding menace and immitigable grief."

The **Two Rhapsodies**, published in 1905 but probably composed earlier, present the most characteristic musical elements expressive of this temperament. The composer's sympathy for things French, particularly the Symbolist poets, shows in the choice of poems of Maurice Rollinat as his source of inspiration: first, **L'Étang** (The Pond—full of old, blind fish and reeds centuries old—fireflies illuminate more black, sinister swamps but reveal nothing except the frightful noise of consumptive toads—the moon is reflected in this obscure mirror as a skull illuminated from within) and second, **La Cornemuse** (His Bagpipes—played in the wood they sound like the blowing wind—the cry of the deer is never like this voice which resembles the sound of the flute or the oboe blown by a woman—the crucifix at the crossroads—he is dead but always in the depths of my soul I hear, as in the past, his bagpipes). The **Rhapsodies** also show Loeffler's quite individual approach to melody: at times broad and passionate, at others subtle and restrained, never sentimental or trivial. Similarly, his harmonic language suggests an unusual feeling for rich and uncommon combinations of notes contributing to a sense of colour that misleads one into placing Loeffler among the Impressionists. Again, these two pieces show the composer's admirable handling of the instruments, askill no doubt acquired (where the oboe and viola are concerned) as an orchestral violinist in France and America, while his comprehensive knowledge of the resources of the piano is also very apparent.

A very fine craftsman, Loeffler is well represented in more of Gilman's words: "With all his passion for the bizarre and the umbrageous and the grotesque, we are never in doubt as to the essential dignity, the essential purity and nobility, of his spirit."

* * * *

—Michael Bowie & Susanne Letourneau

One of Johannes Brahms' well-known characteristics as a creative artist was his unrelenting self-criticism. The trait was so strong, the search for perfection so intense, the idealized goals so specific in his mind that Brahms went to great lengths to support the conclusions forced by that criticism. He destroyed works which he felt to be inferior. He re-set works in different keys or different forms. (In at least one instance, that of the **Trio, Opus 8**, he completely transformed in later life a sprawling but still successful work written in his youth).

The monumental **Quintet in F minor** which closes this season's Explorations Series is a case in point. Originally cast as a string quintet with two cellos, it was re-written as a two-piano sonata, a version occasionally performed today. But Brahms was still not satisfied; the potential for rhythmic power was enhanced but the sustained lyricism of the strings was missing. Thus he re-scored it yet again (in 1864) for piano and string quartet, achieving a synthesis of content and medium which place the work high on anyone's list of masterpieces for this demanding combination. Powerful, wide-ranging, spectacularly effective to listeners, it stands as an example of one of Man's more human attributes—his on-going quest for perfection.

—Lawrence Fisher

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

J. CHRISTOPHER TAYLOR

bass trombone

assisted by

Eileen Keown, piano
Katharine Jowett, Neil Corlett, trumpet
Mary Fearon, Gerald Onciul, French horn
David Archer, Jeffrey Curry, Mark Johnson, trombone
David Otto, tuba

Monday, March 8, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Sonata No. 9	Johann Pezel
Sonata No. 2	(1639-1694)
(From "Hora Decima" for five-part brass)	
Sonata in F minor for Bassoon	Georg Philip Telemann
	(1681-1767)
Trombone Solo from Symphony No. 3 (1896)	Gustav Mahler
	(1860-1911)
	(arr. Ostrander-Taylor)

INTERMISSION

Concerto in One Movement (1960)	A. Lebedev
(For bass trombone and piano)	(arr. Allen Ostrander)
"Être Ou Ne Pas Être" (1963) Monologue d'Hamlet	Henri Tomasi
(For bass trombone solo and three trombones)	(b. 1901)
Drei Skizzen (1969)	Rainer Lischka
(For bass trombone and piano)	

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Taylor.

of

KATHARINE JOWETT

Tuesday, March 9, 1976 at 5:15 p.m.

Sonata à 5 "La Bianchina" Op. 35, No. 11 (1665)

Allegro - Adagio

Allegro

Vivace

Vivace

Allegro

Vivace

Ina Dykstra, piano

Trumpet Concerto in Three Movements (1803)

1. Allegro Con Spirito

Janice Waite, piano

Little Suite

Keith Bissell

Allegro

Andante

Allegro

Ina Dykstra, piano

Suite for Trumpet (1970)

Prelude

Chorale (Nimm von uns, Herr, du treuer Gott)

Air

Fughetta

Janice Waite, piano

Contrapunctus IX (1749)

(1685-1750)

(arr. John Glasel)

Neil Corlett, trumpet

Gerald Onciul, French horn

David Archer, trombone

Christopher Taylor, bass trombone

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music Degree for Miss Jowett.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
SUSANNE LETOURNEAU
viola

Tuesday, March 9, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Suite V in C minor	Johann Sebastian Bach
(originally for unaccompanied violincello)	(1685-1750)
Praeludium	
Allemande	
Courante	
Sarabande	
Gavotte I	
Gavotte II	
Gigue	

Sonata Op. 11, No. 4 (1922)	Paul Hindemith
Fantasie	(1895-1963)
Thema mit Variationen	
Finale (mit Variationen)	
Linda Stringham, piano	

INTERMISSION

Symphonie concertante K. 364 (1779)	Wolfgang Amadeus Mozart
Allegro maestoso	(1767-1791)
Andante	
Presto	

Denis Letourneau, violin
Chambre Orchestra
Thomas Rolston, conductor

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music Degree for Mrs. Letourneau.

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

RONALD HARTWELL
clarinet

Thursday, March 11, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Phantasiestücke for Clarinet and Piano

Opus 73 (1849)

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann

(1810-1856)

Jo Ann Holditch, piano

Sonata for Two Clarinets (1918 rev.1945)

Presto

Andante

Vif

Francis Poulenc

(1899-1963)

John Mahon, clarinet

Trio No. 7 in E-flat major K.498 (1786)

Andante

Menuetto

Rondo

Wolfgang Amadeus Mozart

(1756-1791)

Naida Archer, piano
Elizabeth Morris, viola

Prologue, Night Piece and Blues for Two (1968)

Don Banks

(b.1923)

Jo Ann Holditch, piano

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Mr. Hartwell.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

MARY FEARON
French Horn

Assisted by
Jane Titley, piano
Friday, March 12, 1976 at 5:15 p.m.
Convocation Hall, Arts Building

Adagio and Allegro, Opus 70

Robert Schumann
(1810-1856)

Sonata, Opus 17
Allegro moderato
Poco adagio, quasi andante
Rondo

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Fantasy for Horn

Malcolm Arnold
(b. 1921)

Two Quartets for Horn
Un Chant populaire russe
La chasse

Nicolas Tscherepnine
(1873-1945)

Linda Smyth
Gerald Onciul
Joan Greabeiel

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DONNA SCHMIDT
pianist

Friday, March 12, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Duport Variations in D major, K. 573

Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 2 in G minor, Opus 22

Robert Schumann
(1810-1856)

So rasch wie möglich

Andantino

Scherzo: Sehr rasch und markiert

Rondo: Presto

INTERMISSION

Zehn Kleine Vortragsstücke, Opus 44

Max Reger
(1837-1916)

1. Albumblatt

2. Burletta

3. Es war einmal

4. Capriccio

5. Moment Musical

7. Humoreske

Pour le Piano

Claude Debussy
(1862-1918)

Prélude

Sarabande

Toccata

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Schmidt.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

JANET ANDREWS
clarinet

Monday, March 15, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Little Suite for Clarinet and Piano (1975) Violet Archer
Song (b. 1913)
Quiet Time
Fanfare
Jig

Elinor Lawson, piano

Sonatina for Clarinet (1936) Antoine Szalowsky
Allegro non Troppo (b. 1907)
Larghetto
Allegro

Elinor Lawson, piano

Three Songs of Innocence (1957) Arnold Cooke
Piping Down the Valley's Wild (b. 1906)
The Shepherd
The Echoing Green

Beth MacIntosh, soprano
Elinor Lawson, piano

INTERMISSION

Duo Concertante (1965) Darius Milhaud
Elinor Lawson, piano (1892-1974)

Concertino Giuseppe Tartini
Grave (1692-1770)
Allegro Molto (arr. Gordon Jacob)
Adagio
Allegro Risoluto

Dianne Vaasjo, violin Gilbert Hill, violin
Donna Daly, violin Fiona Hanley, cello

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music Degree for Miss Andrews.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DAVID ARCHER

trombone

assisted by

Elaine Dobek, piano

Tuesday, March 16, 1976 at 5:15 p.m.
Convocation Hall, Arts Building

Sonatina for Trombone and Piano (1954)

Allegro

Andante Molto Sostenuto

Allegro Vivace

Kazimierz Serocki
(b.1922)

Two Pieces for Three Trombones (1965)

Felicity

Episodes

Raymond Premru

Jeffrey Curry, trombone
John Thompson, bass trombone

Sonata III in A minor

Adagio

Allegro

Lento

Allegro

Benedetto Marcello
(1686-1739)

INTERMISSION

Aphorisms for Brass (1969-1971)

Short and Pithy

Slow and Wistful

Fast and Fluent

Malcolm Forsyth
(b.1936)

Neil Corlett, Katharine Jowett, trumpets
Gerald Onciul, French horn
Christopher Taylor, bass trombone

Elegy for Mippy II (1949)

Leonard Bernstein
(b.1918)

Ballad for Trombone and Piano (1944)

Eugène Bozza
(b.1905)

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music Degree for Mr. Archer.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

JENNIFER E. SCRAGG
soprano

Accompanied by
Kathleen Letourneau

Wednesday, March 17, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

- | | |
|--|--|
| No. 30 Par che mi Nasca in Seno | George Frederick Handel
(1685-1759) |
| Wie Melodien
O Wüsst' ich doch den Weg
Trennung | Johannes Brahms
(1833-1897) |
| Juliette's Waltz Song from Romeo and Juliette | Charles Gounod
(1818-1893) |
| The Sally Gardens (Irish Tune)
Little Sir William (Somerset Folk Song)
O can ye sew cushions (Scottish Song) | Arr. by Benjamin Britten
(b. 1913) |
| O Lady Moon | Alan Hovhaness
(b. 1911) |
| Elegy | Oskar Morawetz
(b. 1917) |
| Con Amores | Fernando J. Obradors
(1897-1945) |

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Scragg.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE DUO BARBIROLI
and
GEORGE ZUKERMAN

Evelyn Barbirolli, oboe

George Zukerman, bassoon

Iris Loveridge, piano

PROGRAM

TRIO FOR OBOE, BASSOON AND PIANO Muzio Clementi
(1752-1832)

Allegro di molto
Allegretto innocente
Vivace assai

SONATA IN G MAJOR FOR BASSOON AND PIANO,
IN ONE MOVEMENT Michael Ivanovitch Glinka
(1804-1857)

SONATA FOR OBOE AND PIANO, OPUS 100 Edmund Rubbra
(b. 1901)

(Written for and dedicated to
Evelyn Barbirolli in 1958)

Con moto
Elegy: Lento (liberamente)
Presto

INTERMISSION

ST. FRANCIS' SERMON TO THE BIRDS, Theo Goldberg
for bassoon and prerecorded tape (1975) (b. 1921)

ELEGIAC DANCE AND PRESTO Michael Head
(Written for and dedicated to (b. 1900)
Evelyn Barbirolli in 1954)

SONATA FOR OBOE AND PIANO Gaetano Donizetti
(1797-1848)

Andante
Allegro

TRIO FOR OBOE, BASSOON AND PIANO (1926) Francis Poulenc
(1899-1963)

Lent; presto
Andante con moto
Tres vif

Wednesday, March 17, 1976
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Melody Lane Records Ltd.
10409 Jasper Avenue
Phone: 422-8712

Next season: Laszlo Varga with Isobel Rolston, Melos Quartet, University of
Alberta String Quartet, Elly Ameling, Fine Arts Quartet with Menahem
Pressler, and the New York Chamber Soloists.

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Department of Music, The University of Alberta

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and the many members of the Society who not only bought tickets but also made donations to help the Society in its work.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

HEATHER HANTKE

mezzo-soprano

Accompanied by

Kathleen Letourneau

Thursday, March 18, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Selve Amiche

Antonio Caldara
(1670-1736)

Gia' il sole dal Gange
Sento nel core

Alessandro Scarlatti
(1659-1725)

* * *

"Er, der Herrlichste von allen"
"Ich Kann's nicht fassen"
(From "Frauenliebe und Leben")

Robert Schumann
(1810-1856)

Feldeinsamkeit
Die Mainacht

Johannes Brahms
(1833-1897)

* * *

Le Charme
Héb   (Chanson grecque dans le mode phrygien)

Ernest Chausson
(1855-1899)

Dans les Ruines d'une Abbaye
Mai

Gabriel Faur  
(1845-1924)

* * *

Silent Noon
The Water Mill

Ralph Vaughan Williams
(1872-1958)

Through the Silent Night

Sergei Rachmaninoff
(1873-1943)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Hantke.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

" ART SONG, WHO NEEDS IT? "

Saturday, March 20, 1976 at 4:00 p.m.

Fine Arts 1-29

- I. A Charm of Lullabies Opus 41 (1947) Benjamin Britten
(b.1913)
1. A Cradle Song (William Blake)
2. The Highland Balou (Robert Burns)
3. Sephestia's Lullaby (Robert Greene)
4. A Charm (Thomas Randolph)
5. The Nurse's Song (John Philip)

Mary Louise Burke, mezzo-soprano
Elinor Lawson, pianist

- II. Das Veilchen K.V. 476 (1785) Wolfgang Amadeus Mozart
Als Luise die Briefe K.V. 520 (1787) (1756-1791)
Abendenfindung K.V. 523 (1787)
Voi che sapete (from Le Nozze di Figaro, 1785-1786)

Judith Holswick, soprano
Elinor Lawson, pianist

- III. From "Winterreise" (Müller) Opus 89 (1827) Franz Schubert
(1797-1828)
Gute Nacht Auf dem Flusse
Die Wetterfahne Frühlingstraum
Gefrorne Tränen Die Post
Erstarrung Die Krähe
Der Lindenbaum Täuschung

Randy Leckie, baritone
Elinor Lawson, pianist

- IV. Già il sole dal Gange Alessandro Scarlatti
(1660-1725)
Pietà, Signore! Alessandro Stradella
(c.1642-1682)
Le Violette Alessandro Scarlatti
Ridente la calma K.V. 210a (1775) Wolfgang Amadeus Mozart
An Chloë K.V. 524 (1787) (1756-1791)

Mary Louise Burke, mezzo-soprano
Elinor Lawson, pianist

- V. Sure on this shining night Opus 13, No. 3 Samuel Barber
The Daisies Opus 2, No. 1 (b.1910)
A Nun takes the veil Opus 13, No. 1

J'ai pleuré en rêve (Heine) Georges Hüe
(1858-1948)
Ouvre ton coeur (Delâtre) Georges Bizet
(1838-1875)

Judith Holswick, soprano
Elinor Lawson, pianist

This recital is presented in partial fulfillment of the requirements
for Music 428.

Informal Reception (Wine & Cheese) following.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
A PROGRAM OF ORIGINAL COMPOSITIONS
by
COMPOSITION STUDENTS
Monday, March 22, 1976 at 4:00 p.m.
Fine Arts 1-29

- Short Suite for Flute and Clarinet Ken Myers
 Plainte
 Breve
 Air
 Finale
Jonathan Bayley, flute; Ronald Hartwell, clarinet
- Three Songs Lawrence Reese
 We Real Cool
 Emily Hardcastle, Spinster
 Death in Leamington
Don James, baritone; Robert Rosen, piano
- Four Pieces for Piano Joy Hoyano
 Andante
 Allegro
 Moderato
 Moderato con moto
Anna Unyk, piano
- Psalm 23 for Mixed Choir Karl-Heinrich Rose
Student Choir
- Three Miniatures for Mezzo-soprano and Piano Karl-Heinrich Rose
Mary Louise Burke, mezzo-soprano
Karl-Heinrich Rose, piano
- Four Pieces for Piano John Mahon
 Moderate tempo
 Slowly
 March
 Moderate tempo
Ina Dykstra, piano
- Hollow Winds Lawrence Reese
Shelley Hamilton, clarinet
Linda Smyth, French horn
Patricia Wilson, bassoon
- Three Very Short Pieces for Flute and Clarinet Rick Wiens
 Lento
 Adagio
 Allegro vivace
Ken Myers, flute; Ronald Hartwell, clarinet
- Theme and Ten Variations Alan Clarke
Elaine Dobek, piano
- Suite Canada Jamie Moore
Stage Band

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

A PROGRAM OF ORIGINAL COMPOSITIONS

by

COMPOSITION STUDENTS

Monday, March 22, 1976 at 5:15 p.m.
Fine Arts 1-29

Choral Suite
Mean Song
Elegy
The Vampire

Jamie Moore

Members of the U of A Concert Choir

Passacaglia for String Quartet

Jamie Moore

Robert Hryciw, violin
Allyn Chard, violin

Barbara McLean, viola
Mark Lindskoog, cello

Stretches in Haiku

Allan Bell

Andrea Mellis, mezzo-soprano
Allan Bell, guitar
Neil Hughes, viola

Two Short Pieces

Kristin Glade

Carlene Mercer, piano

Theme and Variations

Robert Rosen

Gilbert Hill, violin
Greg Olson, violin

Elizabeth Morris, viola
Fiona Hanley, violoncello

Explorations

Randi Gilmour

Linda Stringham, piano

Dirge in the Woods

Alan Clarke

Elizabeth Kolodziej, soprano
Elaine Dobek, piano

Eleven Days in May

Carl Derfler

Carl Derfler, piano

Passacaglia

Jonathan Mohr

Beverly Vivian, flute
Hiromi Takahashi, oboe
Douglas Jahns, bassoon

Saxophone Quartet

Emil Jabs

Emil Jabs, soprano
Gordon Nicholson, alto
Rick Garn, tenor
Carl Seymour, baritone

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
AN EVENING OF CHAMBER MUSIC
featuring

Students from the Department of Music

Monday, March 22, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Sonata in F Major, K. 377 Wolfgang Amadeus Mozart
Allegro (1756-1791)

Gregory Olson, violin
Linda Steinbring, piano

Sonata in E Minor, K. 304 Wolfgang Amadeus Mozart
Allegro

Gilbert Hill, violin
Janet Zinger, piano

String Quartet in C Minor, Opus 18, No. 4 Ludwig van Beethoven
Allegro ma non tanto (1770-1827)
Scherzo
Menuetto
Allegro

Robert Miskey, violin Neil Hughes, viola
Allyn Chard, violin Barbara Morris, cello

Quintet for Piano and Winds, Opus 16 Ludwig van Beethoven
Grave
Allegro ma non troppo
Andante cantabile
Rondo

Hiromi Takahashi, oboe Gerald Onciul, French horn
John Mahon, clarinet Douglas Jahns, bassoon
Paul Dykstra, piano

INTERMISSION

Piano Quartet in G Minor, K. 478 Wolfgang Amadeus Mozart
Allegro

Gregory Olson, violin Fiona Hanley, cello
Donna Daly, viola Monica Nicolai, piano

Piano Quartet in G Minor, Opus 25 Johannes Brahms
Allegro (1833-1897)
Intermezzo
Andante con moto
Rondo alla zingarese

Denis Letourneau, violin Mark Lindskoog, cello
Susanne Letourneau, viola Lorna Paterson, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

AN EVENING OF CHAMBER MUSIC

Tuesday, March 23, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Suite	Darius Milhaud
Ouverture	(1892-1974)
Divertissement	
Jeu	
Introduction et Final	

Robert Hryciw, violin
John Mahon, clarinet
Theresa Starchuk, piano

Concerto for two Violins in D minor	Johann Sebastian Bach
Vivace	(1685-1750)
Largo, ma non troppo	
Allegro	

Denis Letourneau, Robert Hryciw, violins
Barbara Morris, cello
Theresa Starchuk, piano

INTERMISSION

Sonate for Violin and Piano in A major	César Franck
Allegretto ben moderato	(1822-1890)
Allegro	
Recitative - fantasia	
Allegretto poco mosso	

Robert Hryciw, violin
Theresa Starchuk, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DIANNE VAASJO
violin

assisted by

JACK KONING
piano

Wednesday, March 24, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

Sonata in E minor, Opus 5
Preludio
Allemanda
Sarabande
Giga

Corelli
(1653-1713)

Gavotte en Rondeau

Johann Sebastian Bach
(1685-1750)

Sonatina, Opus 100
Allegro risoluto
Larghetto
Scherzo
Finale

Anton Dvořák
(1841-1904)

Sonata in F major (Spring), Opus 24
Allegro
Adagio molto espressivo
Scherzo
Rondo

Ludwig van Beethoven
(1770-1827)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Vaasjo.

Les Berceaux

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

Beau Soir

When, in the setting sun, the streams are posy,
And when a warm breeze floats over the fields
of grain
A counsel to be happy seems to emanate from
all things
And rise toward the troubled heart;
An advice to enjoy the pleasure of being alive,
While one is young and the evening is beautiful
For we shall go as this wave goes -
It, to the sea; we, to the grave.

Clair de Lune

Your soul is a chosen landscape
Where charming masqueraders and dancers are
promenading
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moonlight, sad and lovely,
Which sets the birds in the trees adreaming
And makes the fountains sob with ecstasy,
The tall slim fountains among the marble
statues.

Садок ВишневиЙ

There is a cherry orchard by the house
The little bugs hum above the trees
The ploughmen return home with their plows
Singing, come the girls
While mother is waiting with supper.
The family dines by the house
The evening star rises
While the daughter is serving supper
Mother is trying to instruct her
But the nightengale will not let her.
Mother now puts her children to sleep
by the house
She herself falls asleep beside them
Everything is quiet
Only the girls...
And the nightengale are not.

Ой піду я межи гори

I am going out into the hills
To the evergreen forest
I am going out into the hills
Where the Boyko's live
And the fine music plays
To that music they gaily dance
There my beloved dark-haired one is on
the high meadows
Oh how he plays his wooden flute
He sadly plays ...
But when he plays a happy tune
My heart beats
He was worried so he sat beneath a
spruce tree
He did not know I was not far away
When the flute plays
My heart beats.

Estrano; Ah Forse Lui; Sempre Libera

It is strange ... it's strange!
His words are carved in my heart.
Would real love be a misfortune for me?
What do you say, my troubled soul?
No man has ever been your light.
Oh joy that I never knew,
of loving and being loved!
Shall I now disregard it for the
empty follies of my life?
Ah! perhaps it is he, who when my
soul was lonely and troubled,
used to tint it with invisible colors,
Invisible colors.
He who, humbly and watchfully came to
the threshold of my sickroom and
kindled in me a new fever
waking my heart to love!
Ah, such love, such love so tremulous!
Out of the universe, the heavenly
universe
Mysteriously from on high came sorrow
and gladness to the heart.
Folly! Folly! This is madness!
For me, a poor woman, alone and
abandoned
In this populated desert which is called Paris
What am I hoping for? What should I do?
Enjoy myself! Then end in a vortex of
dissipation.
Of joy I'll die!
Ever free my heart must be,
As I flit from joy to joy
I want my life to glide along the paths of
pleasure
May the dying or dawning day always find me
in haunts of mirth and to ever new delights
may my thoughts soar and fly.

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

JANET ZINGER
pianist

Friday, March 26, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Toccata in D major, BWV 912

Johann Sebastian Bach
(1685-1750)

Sonata in E minor, Opus 90
Mit Lebhaftigkeit und durchaus
mit Empfindung und Ausdruck
Nicht zu geschwind und sehr
singbar vortragen

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Fifteen Hungarian Peasant Songs

Bela Bartók
(1881-1945)

Etude No. 7 in C-sharp minor, Opus 25
Mazurka No. 1 in B-flat major, Opus 7
Mazurka No. 4 in A minor, Opus 17
Mazurka No. 2 in D major, Opus 33

Frederic Francois Chopin
(1810-1849)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Ms. Zinger.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE UNIVERSITY OF ALBERTA
CONCERT BAND

Ernest Dalwood, conductor

Sunday, March 28, 1976 at 3:00 p.m.

O Canada

GRAND MARCH—THE SPIRIT OF PAGEANTRY.....Percy Fletcher

MAYFLOWER OVERTURE Ron Nelson

SELECTIONS FROM CAROUSEL Richard Rodgers
(arr. E. Leidzen)

THE TWO IMPS Kenneth Alford
Gerald Achtymichuk, Brian Asseltine, cornets

SPARKS Kenneth Alford
John McCormick, xylophone

THE SEVERN SUITE Edward Elgar
(arr. Reed)

BALLADE Alfred Reed
Laurelie Nattress, alto saxophone

POLACCA FROM SECOND CONCERTO Carl von Weber
John Mahon, clarinet

PASTORAL FANASIA—THE SMITHY Kenneth Alford

THE THUNDERER John Phillip Sousa

THE UNIVERSITY OF ALBERTA CONCERT BAND

Ernest Dalwood, conductor

PICCOLO

Cathy Smyth

FLUTE

Lisa Olsen
David Crowther
Suzanne deGrandpre
Dorothy George
Barb Cosling
Marcia Hill
Kurt Markstrom
John Nagy
Bob Rosen
Jean Triscott
Anna Unyk

OBOE

Barbara Malmas
Isabelle Nurayana

CLARINET

Ron Hartwell
Ruth Rowell
Doug Checik
Elena Fiume
Ann Fraser
Donna Green
Wayman Mah
Sally Mohr
Susan Myrholm
Ina Phelan
Les Sudlen
Rick Wiens

BASS CLARINET

Heather Mazur
Francis Bischoff

ALTO SAXOPHONE

Brian Kucey
Don MacKay
Debbie Maerz
Wendy McCullough
Bill Taylor
Keith Thomas

TENOR SAXOPHONE

Carla Hopfa
Laurelie Nattress

BARITONE SAXOPHONE

Eugene Zwozdesky

FRENCH HORN

Ron Gegolick
Joan Greabeiel
William Zwozdesky

CORNET

Gerald Achtymichuk
Steve Dormaar
Gwyneth Astley
Jean Loree
Joedy Missal

TRUMPET

Brian Asselstine
Ron Baptiste

TROMBONE

Jeff Curry
Dave Eujan
Bob Goldbeck
Dave Lefsrud
Keith Tymofichok

BASS TROMBONE

John Thompson

BARITONE

Clare Jacobsen
Ian Poole

TUBA

Milton Davies
Scott Dalsin
William Taylor
Gail Wells

PERCUSSION

Lynn Welling
Gord Baumann
Keith Erb
Greg Lintz
Tom Parada

The Department of Music
of
The University of Alberta
presents

JOHANN SEBASTIAN BACH
(1685-1750)

THE COMPLETE SONATAS

FOR

VIOLA DA GAMBA AND OBBLIGATO HARPSICHORD

Mary Wayne Bush, viola
Robert Klakowich, harpsichord

assisted by

Marianne Carefoot and Jonathan Bayley, flutes
Barbara Morris, cello

Monday, March 29, 1976 at 8:00 p.m.
Fine Arts 1-23

* * *

SONATA NO. 1 IN G MAJOR, BWV 1027

Adagio
Allegro ma non troppo
Andante
Allegro moderato

TRIO SONATA IN G MAJOR FOR TWO FLUTES AND CONTINUO, BWV 1039

Adagio
Allegro ma non presto
Adagio e piano
Presto

INTERVAL

SONATA NO. 2 IN D MAJOR, BWV 1028

Adagio
Allegro
Andante
Allegro

SONATA NO. 3 IN G MINOR, BWV 1029

Vivace
Adagio
Allegro

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

JANET NICHOL
soprano

assisted by

Norma Cutrer
piano

Tuesday, March 30, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

O Dolce Mia Speranza	George Frederick Handel (1685-1759)
All Mein Gedanken, Opus 21	Richard Strauss (1864-1949)
Nacht, Opus 10	
Kling!, Opus 48	
Il est Doux, Il est Bon (From Herodiade)	Jules Massenet (1842-1912)
Weaver's Daughter	Arr. by Herbert Hughes
Tigaree Torum Orum	
I Know Where I'm Goin'	
The Lover's Curse	
La Mi Sola, Laureola	Fernando Obradors (1897-1945)
Al Amor	
Corazón Porque Pasáis	
El Majo Celoso	
Con Amores, La Mi Madre	
Del Cabello Más Sutil	
Chiquitita La Novia	

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Nichol.

All mein Gedanken (All my Thoughts)

All mein Gedanken, mein Herz und mein Sinn,
Da, wo die Liebste ist, wandern sie hin.
Gehn ihres Weges trotz Mauer und Tor,
Da hält kein Riegel, kein Graben nicht vor;
Gehn wie die Vögelein hoch durch die Luft,
Brauchen kein Brücken über Wasser und Kluft.
Finden das Städtlein und finden das Haus,
Finden ihr Fenster aus allen heraus,
Und Klopfen und rufen: mach auf, lass uns ein,
Wir kommen vom Liebsten und grüssen dich fein,
Mach auf, mach auf, lass uns ein.

All my thoughts, my heart and my senses,
Are wandering there where my beloved is.
They go their way through wall and gate,
No locks nor moats can stand in the way;
They fly like little birds high through
the air,
They need no bridges o'er the water
and chasms.
They find the little town, they find
the house,
They seek out her window from among
all others.
And knock and call: Open, let us enter,
We come from your beloved and greet you,
Open, open, let us enter.

Nacht (Night)

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.
Alle Lichter dieser Welt,
Alle Blumen, alle Farben löscht sie aus,
Und stiehlt die Garben weg vom Feld;
Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms,
Weg das Gold.
Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Out of the forest comes the night,
Quietly she moves in from behind the
trees;
She oversees all around her, -
Beware now!
All the lights of the world,
All the flowers, all the colors, she
extinguishes;
She steals the sheaves from the fields;
She takes everything that is lovely,
Steals the silver from the streams,
From the copper dome of the cathedral
She takes away its gold.
The spray of flowers stands plundered,
Draw closer, soul to soul;
Oh, I am afraid the night will steal
You, too, from me.

Kling! (Resound!)

Meine Seele gibt reinen Ton,
Und ich wähnte die Arme
Von dem wütenden Harme
Wilder Zeiten zerrissen schon.
Sing, meine Seele den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!
Kling, meine Seele, kling dein Leben,
Kling, quellendes, frisches Gebild.
Blühendes hat sich begeben
Auf dem verdorrten Gefild.
Kling, meine Seele, kling.

My soul utters a pure sound,
While I imagined the poor one
To be torn by the sorrows
Of those turbulent times.
Sing, my soul the song of confession
Of regained fulfillment!
Lift the veil from your heart!
Hail to thee, resounding, innermost
tone!
Sing my soul, sing of your life,
Sing, arising new image. New bloom has
appeared on the dry plain,
Sing my soul, sing.

I. LA MI SOLA, LAUREOLA

*La mi sola, Laureola
La mi sola, sola, sola,
Yo el cautivo Leriano
Aunque mucho estoy ufano
Herido de aquella mano
Que en el mundo es una sola.
La mi sola Laureola
La mi sola, sola, sola.*

II. AL AMOR

*Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después . . .
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y . . . contemos al revés.*

III. ¿CORAZÓN, PORQUÉ PASÁIS . . .

*Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?*

IV. EL MAJO CELOSO

*Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
I quisiera olvidarte
Mas quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.*

I. MY ONLY LAUREOLA

*My only Laurcola
My only, only, only, one,
I, captive Leriano
Am very proud
To be wounded by the hand
Which is unique in the world.
My only Laureola,
My only, only, only one.*

II. TO LOVE

*Give me, Love, countless kisses,
Your hands upon my hair,
Give me eleven hundred of them,
And eleven hundred more,
And then . . .
Many more thousand!
And so that no one may know,
Let's forget the count
And . . . start all over again.*

III. OH HEART . . .

*O heart, why do you lie awake
During the nights made for love
When your mistress rests
In the arms of another lover?*

IV. THE JEALOUS LAD

*From the lad whom I love
I have learned a plaintive song
Which he sighs a thousand and one times
At my window night after night:
My darling, I am dying
Of a wild and cruel love,
Would that I could forget you,
I try, but I cannot!
They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
And a velvet vest.
My handsome boy, I love you,
Never think I am dying
Mad with love
For that dandy.*

V. CON AMORES, LA MI MADRE

*Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le servi'
Con amores, la mi madre,
Con amores me dormí!*

VI. DEL CABELLO MÁS SUTIL

*Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.*

VII. CHIQUITITA LA NOVIA

*Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero.*

V. WITH LOVE, OH MOTHER OF MINE

*With love, oh mother of mine,
With love I fell asleep;
And thus asleep I dreamed
Of what was hidden in my heart,
That love consoled me
Better than I deserved.
This boon of love
Lulled me to sleep,
And lessened my grief.
Through my faith in you and
With love, oh mother of mine,
With love I fell asleep!*

VI. OF THE SOFTEST HAIR

*Of the softest hair
Which you wear in braids
I shall make a chain
To draw you to my side.
A jug in your house,
My darling, I would like to be,
To kiss your lips,
When you take a drink.*

VII. A TINY BRIDE

*A tiny bride,
A tiny groom,
A tiny parlor
And a bedroom,
That's why I want
A tiny bed
And a mosquito net.*

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

RANDY J. LECKY
baritone

assisted by

Kathleen Letourneau, piano

Wednesday, March 31, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

That God is Great

George Frederick Handel
(1685-1759)

Il mio bel foco

Benedetto Marcello
(1686-1739)

Caro Mio Ben

Giuseppe Giordani
(1743-1798)

Au Cimetière

Gabriel Fauré
(1845-1924)

En Sourdine

Gabriel Fauré

Dichterliebe, Opus 48

Robert Schumann
(1810-1856)

Im wunderschönen Monat Mai
Aus meinen Thränen sprössen
Wenn ich in deine Augen seh
Ich will meine Seele tauchen
Das ist ein Flöten und Geigen

Ich bin der Welt abhanden gekommen

Gustav Mahler
(1860-1911)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Lecky.

Il mio bel foco

Il mio bel foco
olontano ovicino
ch'esser poss'io
senza cangiar
mai tempre per voi,
care pupille
ardera sempre.

Quella fiamma
che m'accende
piace tanto all'alma
mia
che giammai
s'estinguerà.

E se il fato avoi
mi rende,
vaghi rai del mio
bel sole
ultra luce ella
non vuole
né voler giammai
potrà.

Caro mio ben

Caro mio ben
vedimi almen
una di te
guisce il cor.

Il tuo fedel
sospira ognor.
Cessa, crudel,
tanto rigor!

Au Cimetière

Heureux qui
meurt ici,
Ainsi que les
oiseaux des champs!
Son corps, près des
amis,
Est mis dans l'herbe
et dans les chants.
Il dort d'un bon
sommeil vermeil,
Sous le ciel radieux.
Tous ceux qu'il a
connus, venus
Lui font de longs
adieux.
A sa croix les
parents, pleurants,
Restent agenouillés;
Et ses os sous les
fleurs, de pleurs
Sont doucement
mouillés.
Chacun, sur le bois
noir
Peut voir s'il était
jeune ou non,
Et peut, avec de
vrais regrets,
L'appeler par son
nom.
Combien plus
malchanceux sont ceux

*My strong passion
whether I be far or
near
without ever changing
its nature for you,
dear eyes
will burn always.*

*That flame
that kindles my desire
is so dear to my
soul,
that never will it be
quenched.*

*And if fate
should return you to
me lovely eyes of my
fair sun,
other light I want
none
nor wish never known.*

*My dearest
believe me at least
without you
the heart languishes.*

*Your follower
sighs always
Cease, cruel one
Your scorn!*

*Happy he who
dies here
Like the birds of
the fields,
His body beside his
friends
Is laid in the grass
amidst the songs.
He sleeps a good,
rosy sleep.
Under the radiant
sky.
All those he has known
come to bid him a
long goodbye.
At his cross, his
relatives weeping
Remain on their knees.
And his bones, under
the flowers, with tears
are gently
moistened.
Everyone can see on
the black headboard
Can see if he was
young or not,
And can with
true regret
Call him by his
name.
How much more
unfortunate are they*

qui meurent à la mer,
Et sous le flot
profond
S'en vont loin du
pays aimé!
Au! Pauvres! Qui
pour seuls linceuls
Ont les goémons
verts,
Où l'on roule inconnu,
tout nu,
Et les yeux grands
ouverts!

En Sourdine

Calmes dans le
demi-jour
Que les branches
hautes font,
Pénétrons bien
notre amour
De ce silence
profond,
Melons nos âmes, nos
cœurs
Et nos sens extasiés,
Parmi les vagues
languueurs
Des pins et des
arbusiers.
Ferme tes yeux à
demi,
Croise tes bras sur
ton sein,
Et de ton cœur
endormi
Chasse à jamais
tout dessein,
Laissons-nous
persuader
Au souffle
berceur et doux
Qui vient à tes
pieds rider
les ondes des
Gazons roux.
Et quand, solennel,
le soir
Des chênes noirs
tombera,
Voix de notre
désespoir,
Le rossignol
chantera.

*That die upon the
seas, and under
the deep waves
Go far from the
beloved land!
Oh! Poor ones!
Who for their
only shrouds
Have the green sea-
weeds, where they
roll unknown, un-
clothed, and with
their eyes
Wide open!*

*Serene in
the twilight
Created by the
high branches
Let our love be
imbued
With this profound
silence.
Let us blend our
souls, our hearts
And our enraptured
senses
Amidst the faint
languor of the pines
and arbutus.
Half close your
eyes,
Cross your arms
on your breast,
And from your
weary heart
Drive away forever
all plans,
Let us
surrender
To the soft and
rocking breath
Which comes to
your feet and
ripples the waves
of the russet lawn.
And when, solemnly,
the night
Shall descend from
the black oaks,
the voice of our
despair,
The nightengale
shall sing.*

DichterliebeIm wunderschönen Monat Mai

Im wunderschönen
Monat Mai
als alle Knospen
sprangen,
da ist in meinem
Herzen
die Liebe
aufgegangen.

*In the wonderously
beautiful month of
May, when all the
buds burst open.
Then in my
heart
love unfolded
also.*

Im wunderschönen
Monat Mai
als alle Vögel
sangen

*In the wonderously
beautiful month
of May, when all the
birds sang,*

Da hab ich ihr gestanden mein Sehnen und Verlangen.	Then I confessed to her my long- ing and my desire.
--	--

Aus meinen Thränen spriessen

Aus meinen Thränen spriessen viel blühende Blumen hervor, und meine Seufzer werden ein Nachtigall- enchor. Und wenn du mich lieb hast, Kindchen schenk'ich dir die Blumen all, und vor deinem Fenster soll kling- en das Lied der Nachtigall.	Out of my tears go forth many flowers in bloom, and my sighs become a Nightengale choir. And if you are fond of me, little one, I will give you all the flowers, And before your window shall ring the song of the Nightengale.
--	--

Wenn ich in deine Augen seh

Wenn ich in deine Augen seh, so schwindet all mein Leid und Weh; doch wenn ich Küsse deinen Mund, so werd ich ganz und gar gesund. Wenn ich mich lehn an deine Brust kommt's über mich wie Himmel lust; Doch wenn du sprichst "Ich Liebe Dich" ! so muss ich weinen bitterlich.	When I look into your eyes Then vanish all my grief and sorrow. But when I kiss your mouth, I become all well again. When I lean upon your breast, I feel the joy of heaven descending. But when you say, "I love you" ! Then I must weep bitterly.
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Ich will meine Seele tauchen

Ich will meine Seele tauchen In den Kelch der Lilie hinein; Die lillie soll klingend hauchen ein Lied von der Liebsten mein. Das Lied soll schauern und beben wie der Küss von ihrem Mund, den sie mir einst gegeben in wunderbar süßer Stund.	I will plunge my soul into the cup of the lily. The lily shall resoundingly breathe A song of my beloved. The song shall shiver and tremble like the kiss from her mouth, That she has given me once in a wonderfully sweet hour.
---	--

Das ist ein Flöten und Geigen

Das ist ein Flöten und Geigen, Trompeten schmettern darein, da tanztwohl den Hochzeitreigen	There is flutes and violins Trumpets shrilly blaze, There dances her wedding party
--	---

die Herz aller liebste mein.	the beloved of my heart.
---------------------------------	-----------------------------

Das ist ein Klingen und Dröhnen ein Pauken und ein Schalmein; da zwischen schluchzen und stöhnen die lieblichen Engelein.	There is a ringing and roaring, a drumming and a sounding of Shawms, In between sobbing and moaning, The lovely little angels.
---	--

Ich bin der Welt

Ich bin der Welt abhanden gekommen, Mit der ich sonst viele Zeit verdorben Sie hat so lange nichts von mir vernommen Sie mag wohl glauben, ich sei gestorben! Es ist mir auch gar nichts daran gelegen, Ob sie mich für gestorben halt. Ich kann auch gar nichts sagen dagegen, Denn wirklich bin ich gestorben, Gestorben der Welt. Ich bin gestorben dem Weltgetummel. Und ruh' in einem stillen Gebiet. Ich leb' allein in meinem Himmel, In meinem Lieben, In meinem Lied.	I have become lost to the world, On which I formerly wasted much time; It has heard nothing from me for so long, It may well believe that I have died! I do not care at all, If it considers me dead. I also cannot contradict it, For really I have died. Died to the world. I have died to the world's turmoil! And rest in a silent domain I live alone In my heaven, In my love, In my song.
--	---

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

EXPLORATIONS

Sunday, March 7, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

A SELECTION OF AMERICAN CHORAL MUSIC

Magnificat in C Major	Charles Theodore Pachelbel (1690-1750)
Lamentation Over Boston	William Billings (1746-1800)
Tenting Tonight	Walter Kittredge (arr. Leonard Van Camp)
God's Bottles	Randall Thompson (b. 1899)
Simple Gifts	Traditional (arr. Aaron Copland)
Psalms 67	Charles Ives (1874-1954)

The University of Alberta Concert Choir
Larry Cook, conductor

TWO RHAPSODIES FOR OBOE, VIOLA AND PIANO (1905)

Charles Martin Loeffler
(1861-1935)

(After Poems by Rollinat)

L'Etang
La Cornemuse

Dayna Fisher, oboe
Michael Bowie, viola
Janet Scott, piano

INTERMISSION

QUINTET, OPUS 34 (1864) Johannes Brahms (1833-1897)

Allegro non troppo
Andante, un poco Adagio
Scherzo—Allegro
Finale—Poco sostenuto—Allegro non troppo

The University of Alberta String Quartet
Thomas Rolston, violin
Lawrence Fisher, violin
Isobel Moore, piano
Michael Bowie, viola
Claude Kenneson, cello

PROGRAM NOTES

The choral selections on tonight's program were chosen in recognition of the American Bicentennial and each illustrates some particular aspect of American choral composition, although the group as a whole is in no way a representative historical survey. Charles Theodore Pachelbel (born in Stuttgart) was the son of Johann Pachelbel, the renowned south German composer who was also god-father to J.S. Bach's older sister. Charles settled in Boston around 1733 (later moving to Newport, New York, and finally to Charleston) and in early January and March of 1736 gave concerts in New York—the earliest documented concerts in that city. The **Magnificat**, for double choir, was included on those concerts.

William Billings was one of the first important native composers in the U.S., and was active as a music educator as well. He characteristically had the principal melody sung by the tenors, and some other parts duplicated at the octave resulting in a thick, full texture. The **Lamentation**, occasioned by the Boston "Massacre", is a clever paraphrase of Psalm 137 (By the waters of Babylon . . .), the lament of the Israelites during the Babylonian captivity.

Without a doubt the best-known song to emanate from the American Civil War is the "Battle Hymn of the Republic". Another song, "Tenting Tonight", was almost equally popular in its time—and was sung by men on both sides of the conflict. Written in 1862 by Walter Kittredge, an otherwise obscure ballad singer, the sentimental ballad sold over 100,000 copies by the end of the war.

After the Civil War the next major disaster to descend upon the U.S. was prohibition. The text of "God's Bottles" is taken from a pamphlet issued by the National Women's Christian Temperance Union. The earnestness of the text and the whimsy of Thompson's musical setting (1932) combine to form an irresistible punch.

"Simple Gifts" is a folk-like song of the Shakers, formerly a small, religious sect in Pennsylvania. The melody was immortalized by Aaron Copland (b. 1900) in the ballet **Appalachian Spring** (1944) and re-used in his **Old American Songs** (1952). Recently the melody has also become associated with "The Lord of the Dance".

Charles Ives is often considered America's most individual and innovative composer, although his profession was not music; he was a successful insurance executive. The **Sixty-seventh Psalm**, written in 1898, begins with three-part treble voices in C Major, and three-part male voices in G Minor. A short fugal section in F Major follows (thus the whole first part could be considered an extended dominant-ninth to the fugato). The opening material returns, and the Psalm ends peacefully in chant style—still with both keys sounding to the very end.

* * * *

Charles Loeffler, an American of Alsatian birth, gives (in the words of Lawrence Gilman) "the truest account of his temperament when he is translating into music some poem of Verlaine or Beaudelaire filled with brooding menace and immitigable grief."

The **Two Rhapsodies**, published in 1905 but probably composed earlier, present the most characteristic musical elements expressive of this temperament. The composer's sympathy for things French, particularly the Symbolist poets, shows in the choice of poems of Maurice Rollinat as his source of inspiration: first, **L'Étang** (The Pond—full of old, blind fish and reeds centuries old—fireflies illuminate more black, sinister swamps but reveal nothing except the frightful noise of consumptive toads—the moon is reflected in this obscure mirror as a skull illuminated from within) and second, **La Cornemuse** (His Bagpipes—played in the wood they sound like the blowing wind—the cry of the deer is never like this voice which resembles the sound of the flute or the oboe blown by a woman—the crucifix at the crossroads—he is dead but always in the depths of my soul I hear, as in the past, his bagpipes). The **Rhapsodies** also show Loeffler's quite individual approach to melody: at times broad and passionate, at others subtle and restrained, never sentimental or trivial. Similarly, his harmonic language suggests an unusual feeling for rich and uncommon combinations of notes contributing to a sense of colour that misleads one into placing Loeffler among the Impressionists. Again, these two pieces show the composer's admirable handling of the instruments, askill no doubt acquired (where the oboe and viola are concerned) as an orchestral violinist in France and America, while his comprehensive knowledge of the resources of the piano is also very apparent.

A very fine craftsman, Loeffler is well represented in more of Gilman's words: "With all his passion for the bizarre and the umbrageous and the grotesque, we are never in doubt as to the essential dignity, the essential purity and nobility, of his spirit."

* * * *

One of Johannes Brahms' well-known characteristics as a creative artist was his unrelenting self-criticism. The trait was so strong, the search for perfection so intense, the idealized goals so specific in his mind that Brahms went to great lengths to support the conclusions forced by that criticism. He destroyed works which he felt to be inferior. He re-set works in different keys or different forms. (In at least one instance, that of the **Trio, Opus 8**, he completely transformed in later life a sprawling but still successful work written in his youth).

The monumental **Quintet in F minor** which closes this season's Explorations Series is a case in point. Originally cast as a string quintet with two cellos, it was re-written as a two-piano sonata, a version occasionally performed today. But Brahms was still not satisfied; the potential for rhythmic power was enhanced but the sustained lyricism of the strings was missing. Thus he re-scored it yet again (in 1864) for piano and string quartet, achieving a synthesis of content and medium which place the work high on anyone's list of masterpieces for this demanding combination. Powerful, wide-ranging, spectacularly effective to listeners, it stands as an example of one of Man's more human attributes—his on-going quest for perfection.

—Lawrence Fisher

The University of Alberta

CONCERT CHOIR

in concert

Larry Cook
Conductor

presented by The Department of Music

University of Alberta
Convocation Hall
Saturday, March 20, 1976
8:00 p.m.

and

Spring Concert Tour

Ingrid Fish
 Alicja Gruszczyński
 Lise Lagasse
 Bonnie Raho
 Linda Rammage
 Janet Symon
 Doreen Watt

Arts
 Arts
 Arts
 Arts
 Arts
 Arts
 Arts

President, John Schneider
 Tour Manager, Rob Goring
 Publicity, Kathy Digby
 Librarian, Wilda Neal
 Wardrobe, Edie Kutchen, Jake Williams
 Social Convenors, Bev Guebert, Grant Strandberg
 Alumni Secretary, Cathy Bailey

The conductor of the Concert Choir, Larry Cook, studied at Hastings College, Syracuse University, the University of Iowa, and the State Institute of Music in Frankfurt, Germany. He is Chairman of the Division of Choral Music at the University of Alberta, and is President of the Alberta Choral Directors Association.

The Concert Choir, founded in 1970, is open by audition to all students at the University of Alberta, and nearly every faculty is represented in the Choir's membership. The Concert Choir sings frequently throughout the University term, and culminates the season with a spring tour. The Concert Choir has been featured on CFRN television and FM radio, CBC's "Music West" radio program, and sang at Expo 74 in Spokane.

<div>The University of Alberta Concert Choir</div> <div>PROGRAMME</div> <div>I</div>		
O SING UNTO THE LORD (Cantate Domino)		HANS LEO HASSLER (1564-1612)
O MAGNUM MYSTERIUM (sung in Latin)		WILLIAM BYRD (1543-1623)
Behold, a great mystery and wondrous sacrament, that animals should see the new-born Lord lying in a manger! Blessed is the Virgin who was worthy to bear Christ the Lord.		
MAGNIFICAT IN C MAJOR (sung in Latin)		CHARLES THEODORE PACHELBEL (1690-1750)
My soul doth magnify the Lord, and my spirit hath repoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things: and holy is his name. And his mercy is on them that fear him from generation to generation. He hath showed strength with his arm; he hath scattered the proud in the imagination of their		
ES IST DAS HEIL UNS KOMMEN HER (Motet, Op. 29, No. 1) (sung in German)		JOHANNES BRAHMS (1833-1897)
The Son of God is come to earth, adorned with gifts and graces. Our works and actions have no worth, our deeds are vain devices. By faith we see God's very Son and all the works that He has done; He is the blessed Saviour.		
THE SIXTY-SEVENTH PSALM		CHARLES IVES (1874-1954)
THE THREE KINGS		HEALEY WILLAN (1880-1968)
II		
VESPERAE SOLENNES DE CONFESSORE, K. 339 (sung in Latin)		WOLFGANG AMADEUS MOZART (1756-1791)
Dixit Dominus (Psalm 110)		
The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.		
The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.		
Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.		
The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.		
Beatus vir (Psalm 112)		
Praise ye the Lord. Blessed is the man that feareth the Lord, that delighteth greatly in his commandments.		
His seed shall be mighty upon the earth: the generation of the upright shall be blessed.		
Wealth and riches shall be in his house: and his righteousness endureth forever.		
Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteousness.		
A good man showeth favour, and lendeth: he will guide his affairs with discretion.		
Laudate Dominum (Psalm 117)		
O praise the Lord, all ye nations: praise him, all ye people.		
For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Praise ye the Lord.		
Laudate pueri (Psalm 113)		
Praise ye the Lord. Praise, O ye servants of the Lord, praise the name of the Lord.		
Blessed be the name of the Lord from this time forth and evermore.		
From the rising of the sun unto the going down of the same the Lord's name is to be praised.		
The Lord is high above all nations, and his glory above the heavens.		
Who is like unto the Lord our God, who dwelleth on high,		
Who humbleth himself to behold the things that are in heaven, and in earth!		
	Brenda Dalen, <i>soprano</i> Beverly Mann, <i>alto</i> David Rutz, <i>tenor</i>	Cedric Abday, <i>baritone</i> Janice Waite, <i>piano</i>
INTERMISSION		
III		
RIDE ON, KING JESUS		SPIRITUAL arr. R. Shaw and A. Parker
LAMENTATION OVER BOSTON (from The Singing Master's Assistant, 1778)		WILLIAM BILLINGS (1746-1800)
TENTING TONIGHT		WALTER KITTREDGE arr. Leonard van Camp
GOD'S BOTTLES		RANDALL THOMPSON (b. 1899)
SIMPLE GIFTS		SHAKER TUNE arr. Aaron Copland (b. 1900)
IV		
THE BANKS OF LOCH ERIN (Newfoundland folk song)		arr. DEREK HEALEY (b. 1936)
SI J'AVAIS LE BATEAU (Newfoundland Outport song)		arr. HARRY SOMERS (b. 1925)
Robert Casgrain, piano		
ADIEU DE LA MARIEE A SES PARENTS (Saskatchewan Metis song)		arr. KEITH BISSELL (b. 1912)
Rob Goring, student conductor		
FELLER FROM FORTUNE (Newfoundland Outport Song)		arr. HARRY SOMERS

CONCERT CHOIR

SOPRANOS:

- I. Cathie Bailey
Heather Bedford
Pat Clark
Brenda Dalen
Karolee Kent
Wilda Neal
Mary Phillips
Janice Waite
Kathy Westby
- II. Rosalyn Bryant
Lori Downey
Wendy Hassen
Sheila Hemingson
Joy Hoyano
Christine Kuelken
Susan Schuchard
Liz Smolec
Mina Wong

Education
Education
Education
Arts
Arts
Education
Commerce
Arts
Education
Education
Commerce
Arts
Arts
Arts
Arts
Arts
Education

ALTOS:

- I. Marna Bunnell
Kathryn Digby
Bev Guebert
Pat Hawthorne
Lynn Himmelman
Bev Howell
Edie Kutchen
Pam Livingstone
Beverly Mann
Joan Miller
Nancy Neumann
- II. Pam Braaten
Ingrid Fish
Alicja Gruszczynski
Lise Lagasse
Bonnie Raho
Linda Rammage
Janet Symon
Doreen Watt

Arts
Arts
Physical Education
Education
Household Economics
Arts
Arts
Arts
Education
Education
Arts
Arts
Arts
Arts
Arts
Arts
Arts
Arts

TENORS:

- I. Rob Goring
Richard Patching
Mike Perman
David Rutz
F. K. S. Serunjogi
- II. Craig Fraser
Roger Grose
Bruce MacKay
Tim Rovensky

Education
Science
Education
Medicine
Graduate Studies
Arts
Arts
Arts
Arts

BARITONE:

- Cedric Abday
Laurier Bisson
Andrew Kaggwa
A. Ian MacDonald
Warren Mack
Bruce Norris
Murray Reid
John Schneider
Grant Strandberg
Frederick Ulmer
Jake L. Willms

Arts
Education
Graduate Studies
Science
Arts
Arts
Arts
Science
Education
Arts
Agriculture

BASS:

- David Archer
Tim Bowen
Bob Casgrain
George Solon Low
David Oyen

Arts
Arts
Arts
Science
Dentistry

CONCERT CHOIR EXECUTIVE:

- Conductor, Larry Cook
President, John Schneider
Tour Manager, Rob Goring
Publicity, Kathy Digby
Librarian, Wilda Neal
Wardrobe, Edie Kutchen, Jake Willms
Social Convenors, Bev Guebert, Grant Strandberg
Alumni Secretary, Cathy Bailey

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

DOREEN BECK
flute

Wednesday, March 31, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Sonata in B minor, BWV 1030
Andante
Largo e dolce
Presto
Allegro

Johann Sebastian Bach
(1685-1750)

Robert Klakowich, harpsichord

Andante in C major K. 315

Wolfgang Amadeus Mozart
(1756-1791)

Norma Cutrer, piano

INTERMISSION

First Sonata (1945)

B. Martinu
(b.1890)

Allegro moderato

Adagio

Allegro poco moderato

Norma Cutrer, piano

Danse de la Chevre

Arthur Honegger
(1892-1955)

Fantasie, Opus 79

Norma Cutrer, piano

Gabriel Fauré
(1845-1924)

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

PAMELA LANG
piano

Thursday, April 1, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Prelude and Fugue in G major, No. 15
Prelude and Fugue in Ab major, No. 17

Johann Sebastian Bach
(1685-1750)

Sonata in D major, K. 576
Allegro
Adagio
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Reflets dans l'eau

Claude Debussy
(1862-1918)

Prelude in G minor, No. 5, Opus 23

Sergei Rachmaninoff
(1873-1943)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Lang.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

DAVID SNABLE

bass

assisted by

Norma Cutrer

piano

Friday, April 2, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

How willing my paternal love
Si traî ceppi

George Frederick Handel
(1685-1759)

In der Fremde
Intermezzo
Die Stille
Wehmuth
Zwielicht
Frühlingsnacht

Robert Schumann
(1810-1856)

Nachtgang
Heimliche Aufforderung
Nichts

Richard Strauss
(1864-1949)

Il Lacerato Spirito

Giuseppe Verdi
(1813-1901)

Cazando Mariposas
Otra vez la Primavera
La Novia del Rey

Jésus Guridi
(1886-1961)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Snable.

In der Fremde

Aus der Heimat hinter den Blitzen rot
 Da kommen die Wolken her.
 Aber Vater und Mutter sind lange tot,
 Es kennt mich dort keiner mehr.
 Wie bald, ach wie bald kommt die stille
 Zeit,
 Da ruhe ich auch; und über mir
 Rauscht die schöne Waldeinsamkeit,
 Und keiner kennt mich mehr hier?

Intermezzo

Dein Bildnis wunderselig
 Hab ich im Herzensgrund,
 Das sieht so frisch und fröhlich
 Mich an zu jeder Stund.
 Mein Herz still in sich singet
 Ein altes, schönes Lied,
 Das in die Luft sich schwinget
 Und zu dir elig zieht.

Die Stille

Es weiß und rät es doch keiner,
 Wie mir so wohl ist, so wohl!
 Ach, wüßt es nur einer, nur einer,
 Kein Mensch es sonst wissen sollt!

So still ist's nicht draußen im Schnee,
 So stumm und verschwiegen sind
 Die Sterne nicht in der Höh,
 Als meine Gedanken sind.

Ich wünscht, ich wär ein Vöglein
 Und zöge über das Meer,
 Wohl über das Meer und weiter,
 Bis daß ich im Himmel war!

Es weiß und rät es doch keiner,
 Wie mir so wohl ist, so wohl!
 Ach, wüßt es nur einer, nur einer,
 Kein Mensch es sonst wissen sollt!

Wehmuth

Ich kann wohl manchmal singen,
 Als ob ich fröhlich sei,
 Doch heimlich Tränen dringen,
 Da wird das Herz mir frei.

Es lassen Nachtigallen,
 Spielt draußen Frühlingsluft,
 Der Sehnsucht Lied erschallen
 Aus ihres Kerkers Gruft.

Da lauschen alle Herzen,
 Und alles ist erfreut,
 Doch keiner fühlt die Schmerzen,
 Im Lied das tiefe Leid.

Zwielicht

Dämmerung will die Flügel spreiten,
 Schaurig rühren sich die Bäume,
 Wolken ziehn wie schwere Träume --
 Was will dieses Graun bedeuten?

In Foreign Parts

The clouds come from my homeland
 behind the red lightning,
 but father and mother have long been dead,
 and no one there knows me now.
 How soon will that quiet time come
 when I too shall rest, and
 the lovely, lonely forests rustle above me
 and no one here will know me?

Intermezzo

I bear your beautiful likeness
 in the depths of my heart.
 Gaily and brightly it looks at me
 at every hour of the day.
 My heart sings softly to itself
 an old and lovely song
 that wings itself into the air
 and flies swiftly to you.

Stillness

No one knows, no one can guess
 how happy I feel!
 If only one other knew it,
 no one else should.

The snow outside is not so still,
 the stars in the heavens are not
 so mute and silent
 as my thoughts are.

I wish I were a little bird
 and could fly across the sea --
 across the sea and beyond,
 until I reached heaven!

No one knows, no one can guess
 how happy I feel!
 If only one other knew it,
 no one else should.

Sadness

It is true -- I can sing at times
 as though I were happy;
 but secretly tears well up
 to relieve my heavy heart.

When spring breezes play outside
 nightengales sing
 their song of longing
 from their gloomy prison.

Then all hearts listen,
 and all are glad;
 yet no one feels the pain
 and the deep grief in the song.

Twilight

Dusk is about to spread its wings,
 the trees shudder and stir,
 clouds drift by like heavy dreams --
 what means this fear as the world grows grey?

Hast ein Reh du lieb vor andern,
Laß es nicht alleine grasen,
Jäger ziehn im Wald und blasen,
Stimmen hin und wieder wandern.

Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,
Sinnt er Krieg im tück'schen Frieden.

Was heut gehet müde unter,
Webt sich morgen neugeboren.
Manches geht in Nacht verloren --
Hüte dich, sei wach und munter!

Frühlingsnacht

Überm Garten durch die Lüfte
Hört ich Wandervogel ziehn,
Das bedeuter Frühlingsdüfte,
Unten fängt's schon an zu blühn.

Jauchzen möcht ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte Wunder wieder scheinen
Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine, sie ist dein!

Nachtgang

Wir gingen durch die stille, milde Nacht,
Dein Arm in meinem, dein Auge in meinem,
Der Mond goss silbernes Licht über dein
Angesicht,
Wie auf Goldgrund ruhte dein schönes Haupt,
Und du erschienst mir wie eine Heilige,
Mild und gross und seelenüberebvol,
Heilig und rein, wie die liebe Sonne.
Und in die Augen schwoll mir
Ein warmer Drang wie Tränenahnung.
Fester fasst' ich dich und küsste,
Küsstest dich ganz leise. Meine Seele weinte.

Heimliche Aufforderung (Secret Invitation)

Auf, hebe die funkelnde Schale
Empor zum Mund,
Und trinke beim Freudenmahle
Dein Herz gesund.
Und wenn du sie hebst,
So winke mir heimlich zu;
Dann lächle ich und dann
Trinke ich still wie du ...
Und still gleich mir
Betrachte um uns das Heer
Der trunkenen Zecher,
Verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale
Gefüllt mit Wein,
Und lass beim lärmenden Mahle
Sie glücklich sein.
Doch hast du das Mahl genossen,
Den Durst gestillt,
Dann verlasse der lauten Genossen
Festfreudiges Bild,
Und wandle hinaus in den Garten
Zum Rosenstrauch;
Dort will ich dich dann erwarten
Nach altem Brauch,
Und will an die Brust dir sinken,
Eh' du's gehofft,
Und deine Küsse trinken,
Wie ehmal oft,
Und flechtst in deine Haare
Der Rose Pracht;
O komm, du wunderbare,
Ersehnte Nacht!

*Come, lift the sparkling cup
To your lips,
And drink at the joyous feast
To your heart's content.
And, as you lift it,
Throw me a secret glance;
Then will I smile and then
Drink as quietly as you ...
And quietly, as I do,
Examine the crowd about us
Of intoxicated drinkers,
Do not look down upon them,
No, lift the sparkling cup
Filled with wine,
And let them enjoy
Their noisy feast.
But after you've gaily dined
And quenched your thirst,
Then leave the festive scene
Of riotous merrymakers,
And stroll into the garden
Towards the rosebushes;
There I will await you
After the old custom,
And will recline against your breast
'Ere you know it,
And drink your kisses,
As in days of yore,
And entwine in your hair
The splendor of a rose;
Oh, come, you wondrous,
Longed-for night!*

If you have a favourite deer,
Let it not graze alone!
Hunters are moving through the woods, blowing
their horns,
Voices call -- now here, now there.
If you have a friend on this earth
Do not trust him at this hour!
He may smile at you with eyes and lips,
but in false peace he thinks of war.

What wearily goes to its rest today
will rise tomorrow, new-born.
But much can be lost in the night --
be wary and watchful!

Spring Night

I heard the migrant birds
fly through the skies over the garden.
That means spring is here, with its sweet
scents!
The flowers are beginning to bloom.
I want to rejoice, I want to weep:
I can hardly believe it true!
Old marvels shine down again
with the moonlight.

And the moon and stars say it,
the wood whispers in its dream,
the nightingales sing it:
'She is yours!'

Night Walk

We were strolling on a quiet, balmy night,
Arm in arm, your eyes reflected in mine.
The moon shed its silvery light across
your countenance,
A golden halo seemed to rest upon your
lovely head.
And you appeared to me, as if a saint,
Gentle and great and overflowing with
inspiration,
Holy and pure as the beloved sun.
And my eyes began to burn
With the warmth of approaching tears.
I clasped you more tightly and kissed you,
Kissed you very softly. My soul was weeping.

Nichts

Nennen soll ich, sagt ihr,
Meine Königin im Liederreich?
Toren, die ihr seid,
Ich kenne sie am wenigsten von euch!
Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiss ich davon!
Ist die Sonne nicht die Quelle
Alles Lebens, alles Lichts?
Und was wissen von derselben,
Ich und ihr und alle? Nichts! Nichts!

Nothing

You say I should name her,
My queen of the realm of song?
What fools you are,
I know her less than you!
You ask me the color of her eyes,
You ask me about the sound of her voice,
You ask about her walking, dancing, carriage,
Ah, what do I know of that!
Is not the sun the source
Of all life, of all light?
And what do we know of it,
I and you and everyone? Nothing, nothing!

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

BARBARA MORRIS
violoncello

assisted by

Marnie Giesbrecht

piano

Friday, April 2, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Sonata for Violoncello and Piano
in G major

Giovanni Battista Sammartini
(1698-1775)

Allegro
Grave
Vivace

Sonata for Violoncello Solo, Opus 8

Zoltan Kodaly
(1882-1967)

Allegro maestoso ma appassionato
Adagio
Allegro molto vivace

INTERVAL

Sonata for Piano and Violoncello
in A major, Opus 69

Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Scherzo
Adagio cantabile - Allegro vivace

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Morris.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
MONICA NIKOLAI
piano

Saturday, April 3, 1976 at 4:00 p.m.

Convocation Hall, Arts Building

French Suite No. 5 in G major (1720)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Johann Sebastian Bach
(1685-1750)

Sonata, Opus 81a (1809 - 1810)

Das Lebewohl: Adagio - Allegro
Abwesenheit: Andante espressivo
Das Wiedersehen: Vivacissimamente

Ludwig van Beethoven
(1770-1827)

Estampes (1903)

I. Pagodes
II. La Soirée dans Grenade
III. Jardins sous la Pluie

Claude Debussy
(1862-1918)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Nikolai.

THE MADRIGAL SINGERS

TRANSLATIONS

I. ITALIAN MADRIGALS

Gioite Tutti

(Joyful, all in Song)

Joyful now, all in song,
Join in the dancing,
Delightful spring again is
Coming, a-booming.

Flowers in the vale entrancing,
Outside, the roses blooming,
Lovers are playing
With floral wreaths advancing.

Caccia d'Amore

(Love a-hunting goes)

Nymphs hurry on with swiftness,
Be not so listless,
Fa la la....
If you do not leave here with
speeding, alarming and fearing
Cruel love with cunning bow.
Fa la la....
On you will suffer woe.
Fa la la....

Io ti voria

(Oh, would that I could tell
Thee)

Oh, would that I could tell
thee of my longing,
A thousand years 'twould take
to show thee my love.
I ask thee: "Dost thou love me?"
Thou answer'st: "Yes, I do."
"Could I then tell the news?"
Thou answer'st: "Yes, please do."

Già torna a rallegrar

(Now Once More to all the Earth)

Now once more to all the earth
her brightness bringing,
April the young and fair,
is crowned with flowers.

The sea is quiet,
the frost no longer stinging,
The nymphs and shepherds rejoice
in the bowers.

The birds return now
in am'rous singing,
Their songs of joy
in praise of Spring's sweet
powers.

And thou I weep at eve,
beset by sorrow,
Soon will the sun unveil
the welcome morrow.

II. ENGLISH MADRIGALS

In going to my naked bed

In going to my naked bed,
as one that would have slept,
I heard a wife sing to her child,
that long before had wept.

She sighed sore, and sang full sweet
to bring the babe to rest,
That would not cease, but cried still,
while lying on her breast.

She was full weary of her watch,
and grieved with her child,
She rocked it and rated it,
till that on her it smil'd.

Then did she say,
'Now have I found this proverb to prove:
The falling out of faithful friends,
renewing is of love".

Amyntas with his Phyllis fair

Amyntas with his Phyllis fair,
in height of summer's sun,
Graz'd arm in arm their snowy flock;
and scorching heart to shun,
Under a spreading elm sat down.
Where love's delightments done,
"Down, down, dilly down...."
Thus did they sing:
"There is no life like ours,
No heav'n on earth to shepherd's cells,
No hell to princely bow'rs".

Phyllis, farewell

Phyllis, farewell!
I may no longer live,
Yet if I die,
Fair Phyllis, I forgive.

I live too long,
Come gentle death and end,
My torment and my grief,
My endless torment or my grief - amend.

Fair Phyllis

Fair Phyllis I saw sitting all alone,
Feeding her flock near to the mountain side,
The shepherds knew not,
whither she was gone,
But after her lover Amyntas hied:
Up and down he wander'd,
While she was missing;
When he found her,
Oh then they fell a-kissing,
Oh then they fell a-kissing.

Adieu, sweet Amaryllis

Adieu, sweet Amaryllis,
For since to part
Your will is:
Oh heavy tiding;
Here is for me no bidding:
Yet once again,
Ere that I part with you,
Amaryllis, sweet adieu.

III. FRENCH CHANSONS

Au joly jeu

(Oh follow on)

Oh, follow on where Love may lead,
Let all men heed!
Let every heart throw care away,
For sorrow there is no room today;
One and all follow on in joyful song!
Lose not in sighing Love lightly
flying:
Will you, will you come along?
Tho' love may come and love may go,
There's nothing like love on earth
below;
One and all, follow in joyful song!
Love never shall die,
Rather we'd all die!
Will you, will you come along?

Le Chant des Oyseaux

(Song of the Birds)

Wake up, sleepy hearts, the god of
love summons you. On the first day in
May the birds will do their miracles
to arouse you from your stupor. Take
the wool out of your ears and farirariron,
ferely prettily. You will all be filled
with joy, for the season is fair. At my
command, you will give forth a sweet
music pitched in the true voice of the
royal thrush; (the starling amoung you,
too.)

Ti, ti, piti, ti, chouthi, thouy, chouthi,
Toi que dy tu, my darling, holy body of
Christ! It's the drinking hour, now is
the time. To the sermon, my mistress.
To Saint Trotin to see Saint Robin, the
sweet minstrel. (Make way, churl! Quio,
the lovely thing, quick to the mass of
Saint Prattle who prattles.) (Guilemot
and bobwhite, it's the drinking hour.)
(The little starling of Paris, Holy body
of Christ! Let her pass, villain. Starling
of Paris, demure, genteel and fine.)

To laugh and be merry is my command. Let
each one join in heartily. Pretty wood-
thrush, lift up your heart and fill your
throat with utterance: Frian, teo, tu,
coqui, oy, ty, trr, ty, huit, teo, frian,
tycun, turry, quiby. Tu, forquet, fi
frian, fi, ti, trr, huit, tar, turri,
quibi. (Huit, qui larra, fi, turri, quibi.)

Away regrets, tears and cares, for the
season commands it, away regrets! Back,
Master Cuckoo! All brand you for an owl,
as you are nothing but a traitor. (Back,
Master Cuckoo, leave our guild; all
brand you for an owl, as you are nothing
but a traitor.) Cuck-oo, for treason,
lay eggs unwanted in every nest. Awake,
you sleeping hearts, it's the god of love
who summons you.

IV. MODERN "MADRIGALS"

Children's Voices in the Orchard

(Words by T. S. Eliot)

Children's voices in the orchard
Between the blossom and the fruit-time,
Crimson head, Golden head, Crimson
Golden head,
Between the green tip and the root.
Black-wing, Brown-wing,
Black-wing hover over;
Twenty years and the spring is over;
Today grieves, Tomorrow grieves,
Cover me over light in leaves;
Golden head, Black-wing,
Cling, Swing, Spring, Sing, Cling,
Swing, Spring, Sing,
Children's voice in the orchard,
Swing up, swing up into the apple tree.

The Latest Decalogue

(Words by Arthur Hugh Clough 1819-1861)

Thou shalt have one God only;
Who would be at the expense of two?
No graven images may be worshiped,
Except the currency.
Swear not at all, for by thy curse,
Thine enemy is none the worse.
At church on Sunday to attend
Will serve to keep the world thy friend.
Honor thy parents;
All from whom advance may befall.
Thou shalt not kill;
But need not strive officiously to keep
alive.
Do not adultery commit,
Advantage rarely comes of it.
Thou shalt not steal;
An empty feat, when it's so lucrative to
cheat.
Bear not false witness,
Let the lie have time on its own wings
to fly.
Thou shalt not covet,
But tradition approves all forms of
competition.

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THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents
THE MADRIGAL SINGERS

LARRY D. COOK, conductor

Sunday, April 4, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

I. ITALIAN MADRIGALS

Gioite tutti	Orazio Vecchi (1550-1605)
Caccia d'amore	Giacomo Gastoldi (1556-1622)
Io ti voria	Orlando di Lasso (1532-1594)
Già torna a rallegrar	Luca Marenzio (1556-1599)

II. ENGLISH MADRIGALS

In going to my naked bed	Richard Edwards (c. 1522--1566)
Amyntas with his Phyllis fair	Francis Pilkington (c. 1562-1638)
Phyllis, farewell	Thomas Bateson (c. 1570-1630)
Fair Phyllis	John Farmer (?-c. 1601)
Adieu, sweet Amaryllis	John Wilbye (1574-1638)

INTERMISSION

III. FRENCH CHANSONS

Au joly jeu	Clément Janequin (1475-c. 1560)
Le Chant des Oyseaux	Clément Janequin

IV. MODERN "MADRIGALS"

Children's Voices in the Orchard (from Landscapes)	Violet Archer (b. 1913)
The Latest Decalogue	Ron Hannah (b. 1945)
Three Hungarian Folksongs The Handsome Butcher Apple, Apple The Old Woman	arr. Matyas Seiber (1905-1960)

THE UNIVERSITY OF ALBERTA
MADRIGAL SINGERS

Larry Cook, conductor

SOPRANOS

Brenda Berge
Jill Lockwood
Janet Nichol
Anita Noel
Sharon Pyrcz

ALTOS

Mary-Louise Burke
Ina Dykstra
Rhonda Gautier
Bonnie-Jean Marconi
Kathy Megli
Donna Seidel
Linda Stringham

BASS

Dan Bagan
Larry Derkach
Don James
Robert Mast

TENORS

Rick Burley
Michael Landry
Don McMann

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

JUDITH HAMBLEY

assisted by

Kathleen Letourneau, piano
Susanne Letourneau, viola
Greg Olson, violin

Wednesday, April 7, 1976 at 5:15 p.m.
Convocation Hall, Arts Building

Diane et Actéon
(Cantate à une voix avec symphonie)

Jean Phillipe Rameau
(1683-1764)

1. Recitatif; Air Gai
2. Recitatif; Air Vif
3. Recitatif; Air Tendre

* * * *

Du bist die Ruh

Franz Schubert
(1797-1828)

Liebst du um Schönheit

Gustav Mahler
(1860-1911)

* * * *

Sure on this Shining Night

Samuel Barber
(b.1910)

Cradle Song

Peter Warlock
(1894-1930)

Let Beauty Awake

Ralph Vaughan Williams
(1872-1958)

* * * *

Dove Sono
(from Marriage of Figaro)

Wolfgang Amadeus Mozart
(1756-1791)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Hambley.

TRANSLATIONS

Diane et Actéon

Récitatif

Under the shade of the dark
cypress trees, where always
murmurs the fresh stream,
Diane is protected from all
harm; She breathes the fresh-
ness of the thick trees. The
zyphyrus who inhabit the lovely
banks grant the surrounding
nature to her.

They who also adore nature
serve her.

Air Gai

Run away, run away you savage
beasts.
Diane fears the homage of you
hearts that love.
Reassemble yourselves,
Rename your desires!
Come young driads and join the
zephyrs.
Go under the bushes who are
unique witnesses of shared
beauty, regards and cares.
Run away little fauns, don't
bother your hearts with cares
of love.

Récitatif

Meanwhile, the couriers of
Climène serve him with burning
breath. And the tired gods
embrace the universe.
They drive his chariot to the
grottos, where Thétis each
night receives them,
While Actéon conquers hundreds
of races and bring unrest to
the peaceful banks.

Air Vif

When the sound of the horn blows,
the hunters are compelled to the
forests.
O leave your bows and put down
your arms,

Let us spend a beautiful night under
the shade of the cypress.
Until the aurora of sweet repose is
returned to the air!
Tomorrow in the burning hills
we will prepare again for more
glorious works.

Récitatif

Heaven, while asleep, his troop
leaves,
The Charm, which leads him to the
valley and makes him to see in
the waves the girl of Latone.
Her presence immediately astonishes him.
The goddess trembles and the nymphs
become confused.
But this happy moment so rich with
excuse is of a price he doesn't know.
The timid Actéon looks upon her borne
out of indiscreet audacity.
Diane in an instant is disgusted
and in her haste casts him off to
the hunters.

Air Tendre

When the silence and mystery in
your fires are interested,
lovers that is to be daring, --
this is not enough.
It is in the favorable moments
that nothing can resist you,
These moments do not last.
So you must enjoy these favorable
moments while you can.

Du bist die Ruh

Thou art sweet peace and tranquil rest
I long for thee to soothe my breast
I dedicate 'mid joys and sighs
Thy dwelling in my heart and eyes,
my heart and eyes.
Come, then, to me, and close the door,
And never never leave me more,
Chase every pain from my breast
Calm this heart to joy and rest

Let thy pure light my glance control
With lustre bright
Fill thou, my soul, fill thou my soul.

Liebst du um Schönheit

If you love for beauty, Oh do not love me!
Love the sun, adorned by golden hair!
If you love for youth, Oh do not love me!
Love the spring, it is young every year!
If you love for treasures, Oh do not love me!
Love the mermaid, she has many shimmering pearls!
If you love for love, Oh yes, then love me!
Love me always, I love you forever, forever!

* * * * *

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

LAURELIE D. NATTRESS
Alto Saxophone

assisted by
Elinor Lawson, piano
and

The Edmonton Saxophone Quartet

Thursday, April 8, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

Concerto (1944)	Paul Bonneau (b.1918)
Allegro	
Andante	
Allegro	

Aria (1936)	Eugène Bozza (1905-1975)
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Suite for Saxophone (1962)	Richard B. Lane (b.1933)
Prelude	
Song	
Conversation	
Lament	
Finale	

Pulcinella (1944)	Eugène Bozza (1905-1975)
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Aria	Emmett Yoshioka
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Prelude and Dance (1956)	Charles Dakin
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The Edmonton Saxophone Quartet	
Marvin Eckroth, soprano saxophone	Gordon Brock, alto saxophone
Laurelie Nattress, tenor saxophone	Dennis Prime, baritone saxophone

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Nattress.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

ELIZABETH MORRIS
viola

Friday, April 9, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Märchenbilder for Viola and Piano, Opus 113

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

Robert Schumann
(1810-1856)

Pam Braaten, piano

Suite No. 3 in C major for Viola Solo
(originally for Violoncello Solo)

Prelude

Allemande

Courante

Sarabande

Bourrées I & II

Gigue

Johann Sebastian Bach
(1685-1750)

Suite for Viola and Pianoforte, Group I

Prelude

Carol

Christmas Dance

Ralph Vaughan Williams
(1872-1958)

Karolee Kent, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

LINDA STRINGHAM
pianist

Friday, April 9, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Chromatic Fantasy and Fugue in D minor (1720-1723)	Johann Sebastian Bach (1685-1750)
Sonata in Eb major, Opus 31, No. 3 (1802) Allegro Scherzo; Allegretto vivace Menuetto; Moderato e grazioso Presto con fuoco	Ludwig Beethoven (1770-1827)

INTERMISSION

Barcarolle, Opus 60 (1845-1846)	Frederic Francois Chopin (1810-1849)
Suite, Opus 14 (1916) Allegretto Scherzo Allegro Molto Sostenuto	Bela Bartok (1881-1945)
L'Isle Joyeuse (1904)	Claude Debussy (1862-1918)

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

RANDI GILMOUR
pianist

Sunday, April 11, 1976 at 4:00 p.m.

Convocation Hall, Arts Building

Sonata, Opus 28 (1801)
Allegro
Andante
Minuet & Trio
Rondo

Ludwig van Beethoven
(1770-1827)

March of the Dwarfs, Opus 54 No. 3
Notturmo, Opus 54 No. 4

Edvard Grieg
(1843-1907)

Polonaise in Bb minor (Oeuvre Postume) Frederic Francois Chopin
(1810-1849)

Explorations

Randi Gilmour
(b.1955)

Linda Stringham, piano

Oh Wait on the Lord
Unto Thee

Randi Gilmour

Sandra Gavinchuk, soprano

Sonatine (1903-1905)
Modère
Mouv't de Minuet
Animé

Maurice Ravel
(1875-1937)

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DON JAMES

baritone

assisted by

Norma Cutrer, piano

Monday, April 12, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

If Music Be the Food of Love
Man is for the Woman Made

Henry Purcell
(1659-1695)

Vittoria, Mio Core

Giacomo Carissimi
(1605-1674)

* * * *

An die Ferne Geliebte, Opus 98 (1816)

Ludwig van Beethoven
(1770-1827)

* * * *

Biblical Songs, Opus 99 (1894)

Antonin Dvůřak
(1841-1904)

God is My Shepherd, No. 4

Look unto Me, No. 8

Sing Ye a Joyful Song, No. 10

* * * *

Three Madrigals

O Joly Jeu

Clément Janequin
(1485-1560)

Adieu, Sweet Amaryllis

John Wilbye
(1574-1638)

Fair Phyllis

John Farmer
(c.1599)

Janet Nichol, soprano
Bonnie-Jean Marconi, alto
Michel Landry, tenor

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr. James.

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

JO ANN HOLDITCH
pianist

Monday, April 12, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Sonata in D minor, L. 413
Sonata in E major, L. 23
Sonata in E major, L. 430

Domenico Scarlatti
(1685-1757)

Kinderszenen, Opus 15

Robert Schumann
(1810-1856)

Capriccio in D minor, Opus 116, No. 7

Johannes Brahms
(1833-1897)

INTERMISSION

Ten Variations on an Air of
Christoph Gluck in G major

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in E minor, Opus 7

Edvard Grieg
(1843-1907)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Holditch.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

FRANK PELLIZZARI
piano

Tuesday, April 13, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Sonata in A minor, Opus 143

Franz Schubert
(1797-1828)

Allegro giusto
Andante
Allegro vivace

Suite, Opus 14

Bela Bartok
(1881-1945)

Allegretto
Scherzo
Allegro molto
Sostenuto

INTERMISSION

Sonata in C major, Opus 53 (Waldstein)

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Pellizzari.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

PAUL DYKSTRA

piano

~~February 19~~ ^{April 15}, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Prelude and Fugue in E flat minor	Johann Sebastian Bach (1685-1750)
Fantasia in C minor, K. 475 (1785)	Wolfgang Amadeus Mozart (1756-1791)
Sonata in C minor, K. 457 (1784) Allegro molto Adagio Allegro assai	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

Jeux d'Eau (1901)	Maurice Ravel (1875-1937)
Polonaise in F-sharp minor, Opus 44 (1840-41)	Frédéric Chopin (1810-1849)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Dykstra.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

JUDITH HOLSWICK

soprano

assisted by

Teresa Cotton, piano
Hiromi Takahashi, oboe

Thursday, April 15, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

Warnung
Als Luise die Briefe
Abendempfindung
Die Zufriedenheit
An Chloë

Wolfgang Amadeus Mozart
(1756-1791)

* * * *

Sich üben im Lieben
(from Weichet nur, betrübte Schatten)
Wie zittern
(Cantata #105)

Johann Sebastian Bach
(1685-1750)

Hiromi Takahashi, oboe

* * * *

Zeigeunerlieder

Johannes Brahms
(1833-1897)

INTERMISSION

Banalités

Francis Poulenc
(1899-1963)

* * * *

Prairie Lily
Epitaph

Murray Adaskin
(b.1906)

Under the Sun

Violet Archer
(b.1913)

* * * *

She's Like the Swallow
Love is Easy

Canadian Folksongs
(arr. Keith Bissell)

Little Willy
I'll Not Marry

American Folksongs
(Traditional)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Ms. Holswick.

Warnung (Warning)

Men always attempt to eat sweets if you
give them their way.
Maidens are easy to catch if one knows
how to take them by surprise.
Maidens have fresh blood, and the snack
tastes so good
But the snack before dinner causes one
to lose the appetite.
Many a girl who forgot this fact lost
both treasure and lover.
Fathers - let this be your warning: lock up
your sweets - lock up your maidens - lock
up your sweets.

Als Luise die Briefe (As Louise burns the
letters of her unfaithful lover)

These have originated in an hour of hot
fantasy;
Go to your destruction, you children
of melancholy!
You owe your being to the flames. I now
return you to them, and the passionate
songs as well.
Then Oh - he sang not to me alone!
You burn now, and soon, you dear ones,
there will be no trace of you here.
However, the man who wrote these letters,
perhaps burns long in me.

Abendenpfindung (Evening Sentiment)

It is evening, the sun is sinking, and
the moon shines with silver sheen.
So flies this life's beautiful hours,
they pass away as in dancing.
Soon flies this life's beautiful scene
and the curtain rolls down.
Over is our play!
The friend's tears already flow on our
grave
Soon perhaps, blows past me, as a soft
west wind, a quiet premonition.
I complete the pilgrim journey of this
life and fly into that land of peace.

Will you weep then on my grave, and mourn
my ashes.
Then Oh friends will appear to you, and
will make the Heaven shine on you.
Give to me also a little tear, and pluck
a violet for my grave.
And with your soul's full glances, look
softly down on me.
Consecrate to me a tear, and oh, do not
be ashamed that you weep for me.
It will be the most beautiful pearl in
my crown.

Die Zufriedenheit (Contentment)

How gentle, how peaceful I feel here - the
joys of life without worries.
And without foreboding I welcome every
morning.
My joyous, my contented heart, dances
to nature's melody.
And even my sorrow is pleasant, when I
cry for love.
How I laugh at the big people, the blood-
letters, heroes, princes!
I am contented with a small house; they
are not happy with whole provinces.

They rage without reason, these god-
like creatures of the earth.
But do they need more room than I,
when they are buried?

An Chl^öe (To Chl^öe)

When I see the love in your blue, clear
open eyes,
and for lust, gaze into them as I do
this, my heart beats and glows and I stop
you and kiss your warm, rosy cheeks,
lovely maiden, and I kiss you tremblingly.
Maiden, maiden! and I press you closely
to my breast.
I would only let go of you in the moment
of death.
A dark cloud is threatening this intoxica-
ed moment.
And I sit down weary, but very happy.

Zigeunerlieder (Gypsy Songs)

I. He, Zigeuner, greife in die Saiten ein!
Spiel' das Lied vom ungetreuen Magdelein!
Lass die Saiten weinen, klagen, taurig bange,
Bis die heisse Tränenetzet diese Wange!

*I. Ho there, Gypsy, strike the string,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the warm tears flow down these cheeks.*

II. Hochgetürmte Rimaflut,
Wie bist du so trüb,
An dem Ufer klag' ich laut
Nach dir, mein Lieb.
Wellen fliehen, Wellen strömen, rauschen
An den Strang heran zu mir;
An dem Rimaufer lass mich
Ewig weinen nach ihr!

*II. High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming,
rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!*

III. Wisst ihr, wann mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht
und küsst.
Magdelein, du bist mein, inniglich kuss
ich dich,
Dich erschuf der liebe Himmel einzig nur
für mich!
Wisst ihr, wann mein Liebster am besten mir
gefällt?
Wenn in seinen Armen er mich umschlungen hält
Schatzelein, du bist mein, inniglich küsst
ich dich,
Dich erschuf der liebe Himmel einzig nur
für mich!

(continued...)

III. Do you know when my little one is
her loveliest?
When her sweet mouth teases and laughs
and kisses me.
Little Maiden, you are mine, fervently
I kiss you.
The good Lord created you just for me!
Do you know when I like my lover best
of all?
When he holds me closely enfolded in
his arms.
Sweetheart, you are mine, fervently I
kiss you,
The good Lord created you just for me
alone.

IV. Lieber Gott, du weisst, wie oft bereut
ich hab'.
Dass ich meinem Liebsten einst ein Kusschen
gab.
Herz gebot, dass ich ihn küssen muss,
Denk' so lang ich leb' an diesen ersten
Kuss.
Lieber Gott, du weisst, wie oft in stiller
Nacht
Ich in Lust und Leid an meinen Schatz
gedacht.
Lieb' ist süß, wenn bitter auch die Reu',
Armes Herze bleibt ihm ewig; ewig treu!

IV. Dear God, you know how often I re-
gretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of the first kiss.
Dear God, you know how often at dead of
night
In joy and in sorrow I thought of my
dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

V. Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen.
Czardas Melodie beginnt,
Küsst und herzt sein süßes Taubchen,
Dreht sie, führt sie jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, dass es klingt.

V. The bronzed young fellow leads to
the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs
about;
Whirls three shiny silver guilders
On the cymbal to make it ring!

VI. Röslein dreie in der Reihe blüh'n
so rot,
Dass der Bursch zum Mäd'el geht, ist kein
Verbot!
Lieber Gott, wenn das verboten wär',
Ständ die schöne, weite Welt schon längst
nicht mehr,
Ledig bleiben Sünde war!
Schönstes Städtchen in Alföld ist Ketsch-
kemet;
Dort gibt es gar viele Mädchen schmuck und
nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus.

VI. Roses three in a row bloom so red,
There's no law against the lad's visiting
his girl!
Oh, the good Lord, if that too were
forbidden,
This beautiful wide world would have
perished long ago,
To remain single would be a sin!
The loveliest city in Alföld is Ketschkemet;
There abides so many maidens sweet and nice
Friends, go there to choose a little bride;
Ask for her in marriage and then establish
your home;
Then empty cups of joy!

VII. Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Tausch' mich nicht, verlass' mich nicht,
Du weisst nicht, wie lieb ich dich hab'!
Lieb' du mich wie ich dich,
Dann strömt Gottes Huld auf dich herab!

VII. Do you sometimes recall,
My sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do you love me as I love you.
Then God's grace will descend upon you!

VIII. Rote Abendwolken zieh'n
Am Firmament,
Sehnuchtsvoll nach dir, mein Lieb,
Das Herze brennt,
Himmel strahlt in glüh'nder Pracht,
Und ich träum' bei Tag und Nacht,
Nur allein von dem süßen Liebchen mein.

VIII. Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dreamt
Only of that sweet love of mine.

Banalités

(poems by G. Apollinaire)

1. Song of Orkenise

Through the gates of Orkenise
a carter wants to enter.
Through the gates of Orkenise
a tramp wants to leave.
And the town guards
hasten up to the tram;
"What are you taking away from the town?"
"I leave my whole heart there."
And the town guards hasten
up to the carter:
"What are you bringing into the town?"
"My heart to be married."
"What a lot of hearts in Orkenise!"
The guards laughed and laughed.
"Tramp, the road is hazy.
love makes the head hazy, O carter."
The fine-looking town guards
superbly:
then the gates of the town
slowly closed.

II. Hotel

My room is shaped like a cage
the sun puts it's arm through the window
but I who would like to smoke
to make smoke pictures
I light at the fire of day my cigarette
I do not want to work
I want to smoke.

III. Walloon Uplands

Overwhelming sorrow
seized my heart in the
desolate uplands,
when tired, I rested in the
fir plantations.
The weight of the kilometres
while blustered
the west wind
I had left the pretty wood
the squirrels stayed there
my pipe tried to make
clouds in the sky
which remained obstinately clear
I did not confide any secret
except an enigmatic song
to the damp peat bog.
The heather fragrant with honey
attracted the bees
and my aching feet
crushed the blueberries and the
dayberries
tenderly united
 North
 North
life twists itself there
in strong trees
and twisted
life bites there
 death
ravenously
when the wind howls.

IV. Trip to Paris

Ah! how charming
to leave a dreary place for Paris.
Delightful Paris,
that once upon a time love
must have created.

V. Sobs

Our love is ordered by the calm stars.
Now we know that in us
many man have their being
who came from very far away
and are one under our brows
it is the song of the dreamers
who tore out their heart
and carried it in the right hand.
(Remember dear pride all these
memories
of the sailors who sang like
conquerors
of the chasms of Thùle, of the
gentle skies of Ophir,
of the cursed rich people of those
who fled from their shadow
and of the joyous return of
happy emigrants.)
This heart ran with blood,
and the dreamer went on thinking
of his wound delicate.
(You will not break the
chain of these causes).
And painful and said to us
(which are the effects of their causes)
My poor heart, my broken heart
resembling the heart of all men.
(Here, here are our hands that life
enslaved)
has died of love or so it
seems,
has died of love and here it is.
Such is the way of all things
tear out
(and no thing will be free
until the end of time).
Let us leave all to the dead
and hide our sobs.

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

SYLVIA SHADICK

pianist

Monday, April 19, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Suite, Opus 14 (1916)

Allegretto

Scherzo

Allegro molto

Sostenuto

Bela Bartok

(1881-1945)

Sonata in A major, K. 331 (1778)

Andante grazioso

Menuetto and Trio

Alla Turca - Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Etude, Opus 10, No. 12 (1883)

Frederic Francois Chopin

(1810-1849)

Gnomenreigen (Dance of the Gnomes) (1863)

Franz Liszt

(1811-1886)

Barcarolle, Opus 60 (1846)

Frederic Francois Chopin

(1810-1849)

INTERMISSION

Prelude and Fugue in Eb minor (1722)
(Book I)

Johann Sebastian Bach

(1685-1750)

Concerto in G minor (1831)

Felix Mendelssohn

Molto allegro con fuoco

(1809-1847)

Andante

Presto

Tim Bowen, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

ALLYN CHARD
violin

assisted by

Donna Schmidt, piano

Monday, April 19, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Sonata in A major
Adagio
Allegro
Largo
Allegro

George Frederick Handel
(1685-1759)

Sonata No. 6, Opus 30, No. 1
Allegro
Adagio molto espressivo
Allegretto con Variazioni

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Sonata in D major, Opus 94a
Moderato
Scherzo
Andante
Allegro con brio

Sergei Prokofieff
(1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Chard.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

ROBERT GARIEPY
piano

Tuesday, April 20, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Etude #1, Opus 2 (1887)	Alexander Scriabin
Etude #12, Opus 8 (1894)	(1872-1915)
Etude #4, Opus 42 (1903)	
Etude #5, Opus 42 (1903)	

Rondo in A minor, K. 511 (1787)	Wolfgang Amadeus Mozart
	(1756-1791)

* * * *

Kreisleriana, Opus 16 (1838)	Robert Schumann
	(1810-1856)

1. Ausserst bewegt
2. Sehr innig und nicht zu rasch
3. Sehr aufgereg
4. Sehr langsam
5. Sehr lebhaft
6. Sehr langsam
7. Sehr rasch
8. Schnell und spielend

INTERMISSION

Sonata in Bb #8, Opus 83 (1939-1944)	Sergei Prokofieff
Andante dolce	(1891-1953)
Andante Sognando	
Vivace	

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Gariepy.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

ELAINE DOBEK
pianist

Friday, April 23, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

Three Mirroirs (1905)
Oiseaux Tristes
Alborada del Gracioso
Une Barque sur L'Océan

Maurice Ravel
(1875-1937)

Sonata, Opus 78
Adagio; Allegro ma non troppo
Allegro Vivace

Ludwig van Beethoven
(1770-1827)

Auf dem Wasser zu singen
Frühlings traume
An die Musik
Der Müsensonng
Die Junge Nonne

Franz Schubert
(1797-1828)

Andrea Mellis, mezzo-soprano

Ballade in F minor, Opus 52
Polonaise in Ab, Opus 59

Frederyck Chopin
(1810-1849)

Improvisations, Opus 20 (1920)

Béla Bartók

THE DEPARTMENT OF MUSIC
of

THE UNIVERSITY OF ALBERTA

presents

LAURIE FUMAGALLI

pianist

Monday, April 26, 1976 at 5:00 p.m.

Convocation Hall, Arts Building

Prelude and Fugue in Bb minor (1722)
(Book I)

Johann Sebastian Bach
(1685-1750)

Sonata in C major No. 3, Opus 2 (1795)
Allegro con brio
Adagio
Scherzo; Allegro
Allegro assai

Ludwig van Beethoven
(1770-1827)

Intermezzo in Eb minor No. 6, Opus 118 (1893)

Johannes Brahms
(1833-1897)

Fantasie in F minor, Opus 49 (1840-1841)

Frederic Chopin
(1810-1849)

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ELINOR LAWSON

pianist

Saturday, April 24, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Partita in D major (1731)

Overture

Allemande

Courante

Aria

Sarabande

Menuet

Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in A major, Opus 101 (1816)

Allegretto ma non troppo

Vivace alla Marcia

Adagio, ma non troppo, con affetto

Allegro

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Caprice #2, Nocturne "Gute Nacht" (1937)
Caprice #4, Wohin (1937)

Sonya Eckhardt-Grammaté
(?-1974)

Pictures at an Exhibition (1874)

Modeste Mussorgsky
(1839-1881)

1. Gnomus

2. Il Vecchio Castello

3. Tuileries

4. Bydlo

5. Ballet of the Chicks
in their shells

6. Limoges

7. Catacombae, Sepulchrum Romanum

8. Con Mortuis in Lingua Mortua

9. The Hut on Fowl's Legs

10. The Great Gate of Kiev

This recital is presented in partial fulfillments of the requirements for the Bachelor of Music Degree for Miss Lawson.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

JOHN MAHON
clarinet

and

friends

Sunday, May 9, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

- I. Divertimento for Flute, Oboe and Clarinet Malcolm Arnold
(b.1921)
Allegro energico
Languido
Vivace
Andantino
Maestoso - Presto
Piacevole

Beverley Vivian, flute
Hiromi Takahashi, oboe

- II. Quartet for Clarinet and Strings Bernhard Henrik Crusell
(1775-1838)
in C minor, Opus 4, No. 2
Allegro
Menuetto
Pastorale
Rondo

Allyn Chard, violin
Neil Hughes, viola
Barbara Morris, cello

INTERMISSION

- III. O Lady Moon Alan Hovhaness
(b.1911)

Three Vocalises for soprano voice and clarinet Ralph Vaughan Williams
(1872-1958)

Jennifer E. Scragg, soprano
Eileen Keown, piano

- IV. Première Rhapsodie for clarinet and piano Claude Debussy
(1862-1918)

Eileen Keown, piano

PROGRAM NOTES

Malcolm Arnold is an English composer responsible for such diverse compositions as five symphonies, various wind and string chamber works, solo concertos with orchestra, a grand overture for three vacuum cleaners, one floor polisher, four rifles and full orchestra, and several film scores including The Bridge on the River Kwai. The Divertimento for Flute, Oboe, and Clarinet (1952), has all the elements that have come to be associated with Arnold: a buoyant tunefulness, rhythmic vitality and clean texture.

* * *

The Classical Viennese school of Haydn, Mozart and Beethoven was, without a doubt, a dominant musical force in late eighteenth and early nineteenth century Europe. From a twentieth century point of view, these composers tend to overshadow much of the music of lesser known composers of that time. One example is that of Bernhard Henrik Crusell. He was born in Finland in 1775 and, after studying in Berlin and Paris, took up the post of director of the Music Corps of the Royal Swedish Grenadier Regiments. Besides being one of the outstanding clarinet virtuosi of his day, he was a gifted composer and wrote a number of chamber works and several clarinet concertos. His music is melodious, elegant and, as would be expected, displays a thorough understanding of the clarinet - an instrument which was in its earliest stages of development and was just beginning to make an appearance as a solo instrument.

* * *

Alan Hovhaness, although American by birth, has explored many of the musical styles of non-Western cultures, incorporating his findings into his own distinctive style. The song, O Lady Moon, is based on the text of a Japanese folk song and was written at a time when Hovhaness was involved with the music of Japan.

* * *

The Three Vocalises for soprano voice and clarinet date from the final year of the composer's life and were the last works he personally prepared for publication. Reminiscent of the soprano solo in the final movement of the Pastorale Symphony #3 - a solo sometimes played on the clarinet - they create a rather poignant effect with the close interweaving of two clarion sounds.

* * *

The Première Rhapsodie (1910) for clarinet and piano was originally conceived as a contest piece for the graduating clarinet class at the Paris Conservatoire. Debussy later orchestrated the piano part and the work has enjoyed much success in that form. It is in one continuous movement, oscillating between reverie and scherzo, and thoroughly exploits all the technical and expressive resources of the solo instrument.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

NEIL HUGHES
violist

assisted by

Ina Dykstra and Janice Waite
pianists

Monday, May 17, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

Quatre Visages (1943)
La Californienne
The Wisconsinian
La Bruxelloise
La Parisienne

Darius Milhaud
(1892-1974)

Janice Waite, piano

Suite in D Major, Opus 131d., No. 2
for Solo Viola
Con Moto (ma non troppo vivace)
Andante
Allegretto
Vivace

Max Reger
(1873-1916)

Sonata in F minor, Opus 120, No. 1
Allegro appassionata
Andante un poco adagio
Allegretto grazioso
Vivace

Johannes Brahms
(1833-1897)

Ina Dykstra, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Mr. Hughes.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DONNA DALY
viola

assisted by

Ina Dykstra and Elinor Lawson

piano

Friday, May 21, 1976 at 5:00 p.m.
Convocation Hall, Arts Building

Sonata No. 2 in D major
(originally for viola da gamba and keyboard)
Adagio; Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Ina Dykstra, piano

Largo

Francesco Maria Veracini
(arr. by M. Katims)

Romance Oubliée (1880)

Franz Liszt
(1811-1886)

Romance

Claude Debussy
(1862-1918)
(arr. by M. Katims)

Ina Dykstra, piano

Sonata in Eb major, Opus 5, No. 3
Allegro moderato
Adagio cantabile
Rondo con moto

Johan Nepomuka Hummel
(1778-1837)

Elinor Lawson, piano

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Ms. Daly.
